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PHOTOGRAPHS AUCTION

OCTOBER 11, 2022 | NEW YORK / DALLAS



Front Cover Lot: 73158
Inside Front Cover Lot: 73108
Inside Back Cover Lot: 73189
Back Cover Lot: 73241



PHOTOGRAPHS

October 11, 2022 | New York / Dallas

Heritage Auctions

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Tuesday, October 11 • 11:00 AM CT • Lots 73001–73244

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¹Patent No. 9,064,282

70182

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Table of Contents

Classic Photography	4-148
Marilyn Monroe.....	113-121
Contemporary Photography.....	150-175
Index	176



73001

Ansel Adams

(American, 1902-1984)

*Morning, Merced River Canyon,
Yosemite National Park,
California, 1950*

Gelatin silver print,
printed before 1973

7-1/2 x 9-3/8 inches

(19.1 x 23.8 cm) (image/sheet)

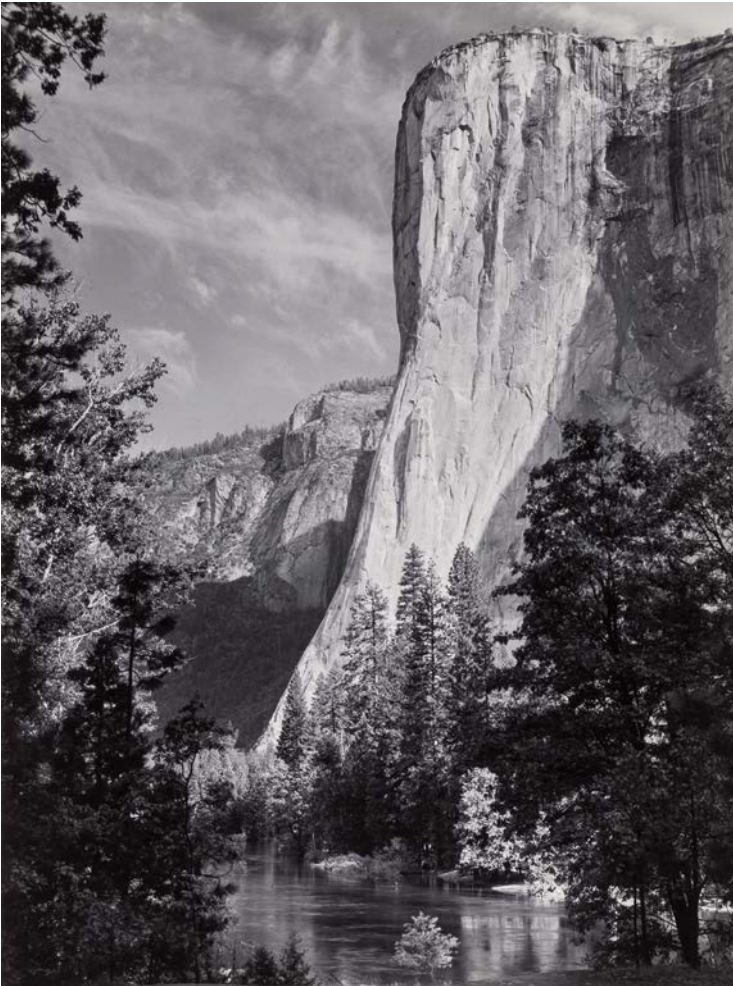
Signed in pencil, mount recto.

Titled and numbered '227 of

S.E.Y. [Special Edition Yosemite]

No. 9' in ink in special edition
stamp, mount verso.

Estimate: \$1,500-\$2,500



73002

Ansel Adams (American, 1902-1984)

El Capitan, Yosemite National Park, California, 1952

Gelatin silver print, printed 1973-1974

9-5/8 x 7-1/8 inches (24.4 x 18.1 cm) (image/sheet)

Initialed in pencil, mount recto. Titled and numbered '591 of S.E.Y.

[Special Edition Yosemite] No. 3' in special edition
stamp, mount verso.

Estimate: \$2,000-\$3,000



73003

Ansel Adams (American, 1902-1984)

Lake Tenaya, Yosemite National Park, California, 1946

Gelatin silver print, printed before 1973

7-3/8 x 9-3/8 inches (18.7 x 23.8 cm) (image/sheet)

Signed in ink, mount recto. Titled and numbered '185 of S.E.Y. [Special Edition Yosemite] No. 8' in ink in special edition stamp, mount verso.

Estimate: \$4,000-\$6,000



73004

Brett Weston

(American, 1911-1993)

Tide Pool (from Fifteen

Photographs portfolio), 1961

Gelatin silver print

7-5/8 x 9-5/8 inches

(19.4 x 24.4 cm) (image/sheet)

Signed and dated in pencil,
mount recto, and again,
mount verso.

Estimate: \$1,500-\$2,500



73005

Brett Weston (American, 1911-1993)

Sand, Oceano, 1970

Gelatin silver print

12-1/8 x 10-3/4 inches (30.8 x 27.3 cm) (image/sheet)

Signed and dated in pencil, mount recto.

PROVENANCE:

The artist;

Private collection, acquired from the above, 1972;

Private collection.

Estimate: \$1,500-\$2,500

73006

Minor White

(American, 1908-1976)

Stone Steps, Notom, Utah,
1967

Gelatin silver print, printed
before 1976

7-5/8 x 10-7/8 inches

(19.4 x 27.6 cm) (image)

10-7/8 x 13-7/8 inches (sheet)

Photographer's estate stamp
and '1980 Trustees of
Princeton University' stamp,
verso.

Together with a Collector's
Edition of *Mirrors/Messages/
Manifestations*, 2nd Edition,
Aperture, New York, 1982.
Number 25 of an edition
of 50 and one of 25 copies
accompanied by the present
print. Bound in tan buckram
with matching slipcase.
While the print has a Minor
White estate stamp, the
accompanying book states that
the prints were made under the
supervision and direction of
Minor White.

Estimate: \$2,000-\$3,000



73007

Brett Weston

(American, 1911-1993)

Rock Form, Pebble Beach
California, 1966

Gelatin silver print

7-5/8 x 9-5/8 inches

(19.4 x 24.4 cm) (image/sheet)

Signed and titled in pencil,
mount recto.

PROVENANCE:

Weston Gallery, Carmel,
California;

Acquired by the present owner
from the above, 1995.

Estimate: \$2,000-\$3,000





73008

Edward Weston
(American, 1886-1958)

Franky, 1945

Gelatin silver print, printed
1960s by Cole Weston
7-5/8 x 9-1/2 inches
(19.4 x 24.1 cm) (image/sheet)
Credited to Edward Weston,
titled, dated, and signed in
pencil by Cole Weston,
mount verso.

Estimate: \$1,500-\$2,500



73009

Brett Weston
(American, 1911-1993)

Rocks, Point Lobos, 1950

Gelatin silver print
7-5/8 x 9-1/2 inches
(19.4 x 24.1 cm) (image/sheet)
Signed and dated in pencil,
mount verso.

PROVENANCE:

Erica Weston;
Collection of Robert K. Byers,
gift from the above;
Private collection.

Estimate: \$1,500-\$2,500

73010

Edward Weston

(American, 1886-1958)

Shell & Rock, 1931

Gelatin silver print, printed circa
1965 by Cole Weston

7-1/2 x 9-3/8 inches

(19.1 x 23.8 cm) (image/sheet)

Credited to Edward Weston,
titled, dated, and signed in
pencil by Cole Weston, verso.

Estimate: \$2,000-\$3,000



73011

Edward Weston (American, 1886-1958)

Pelican, 1942

Gelatin silver print, printed before 1965 by Cole Weston

7-1/2 x 9-1/2 inches (19.1 x 24.1 cm) (image/sheet)

Credited to Edward Weston, titled, dated, and signed in pencil by
Cole Weston, verso.

Estimate: \$1,500-\$2,500





73012

Brett Weston (American, 1911-1993)

Rock Wall (from Twenty Photographs portfolio), 1971

Gelatin silver print

12-3/4 x 10-1/2 inches (32.4 x 26.7 cm) (image/sheet)

Signed and dated in pencil, mount recto. Numbered 13 in portfolio print stamp, mount verso.

Estimate: \$1,500-\$2,500



73013

Edward Weston (American, 1886-1958)

Yucca, Wonderland of Rocks, 1937

Gelatin silver print, printed circa 1965 by Cole Weston

9-1/2 x 7-1/2 inches (24.1 x 19.1 cm) (image/sheet)

Credited to Edward Weston, titled, dated, and signed in pencil by Cole Weston, verso.

LITERATURE:

A. Conger, *Edward Weston: Photographs from the Collection of the Center for Creative Photography*, The Center for Creative Photography, 1992, fig. 999.

Estimate: \$1,500-\$2,500



73014

Edward Weston (American, 1886-1958)

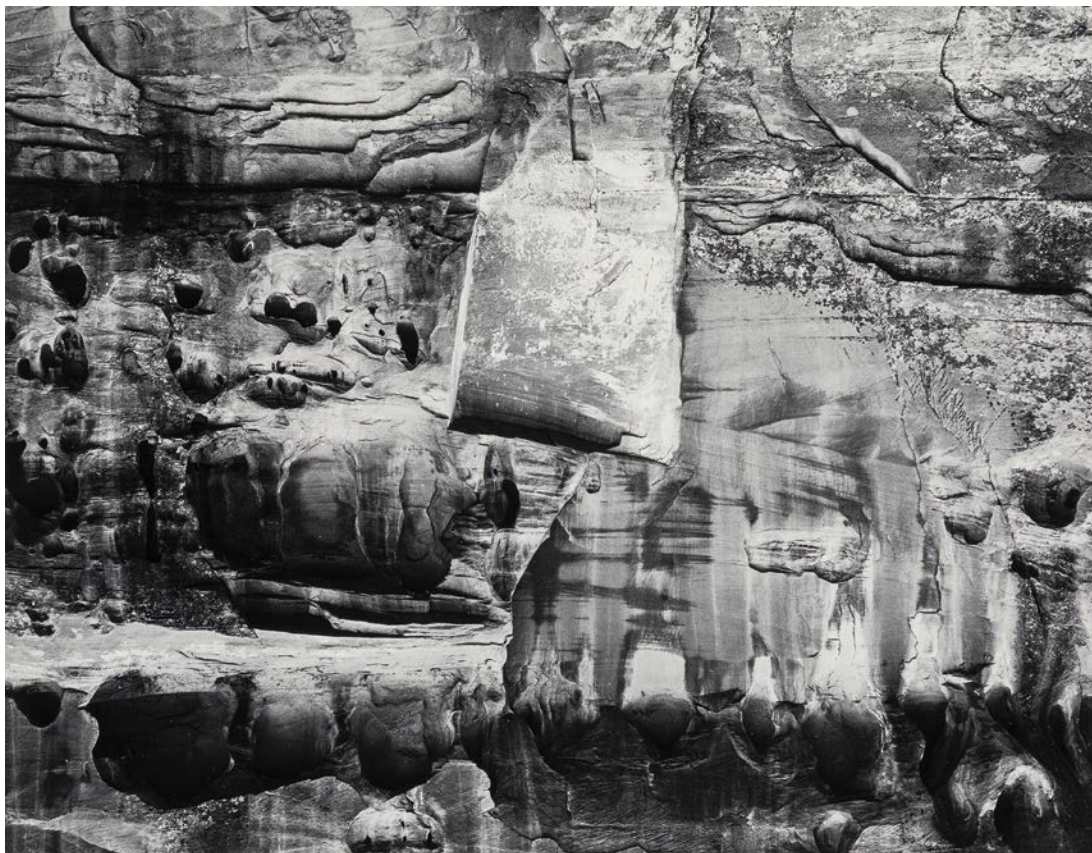
Dunes, Oceano, 1936

Gelatin silver print, printed circa 1965 by Cole Weston

7-1/2 x 9-1/2 inches (19.1 x 24.1 cm) (image/sheet)

Credited to Edward Weston, titled, dated, and signed in pencil by Cole Weston, verso.

Estimate: \$4,000-\$6,000



73015

Brett Weston
(American, 1911-1993)

Rock Wall Face, 1975

Gelatin silver print

10-5/8 x 13-5/8 inches

(27.0 x 34.6 cm) (image/sheet)

Signed and dated in pencil,
mount recto.

PROVENANCE:

Collection of Robert K. Byers;
Private collection.

Estimate: \$1,500-\$2,500



73016

Aaron Siskind
(American, 1903-1991)

Gloucester Rocks 53A, 1945

Gelatin silver print, printed circa 1950s

9-3/8 x 7-1/2 inches

(23.8 x 19.1 cm) (image)

10 x 8 inches (sheet)

Dated in pencil and with photographer's stamp,
mount verso.

Estimate: \$1,500-\$2,500

73017

Paul Caponigro

(American, b. 1932)

Rock Wall #2 (Connecticut),
1959

Gelatin silver print

10-3/8 x 13-1/8 inches

(26.4 x 33.3 cm) (image/sheet)

Signed, titled, and dated in
pencil, mount verso.

Estimate: \$2,000-\$3,000



73018

Aaron Siskind (American, 1903-1991)

Utah 84, 1976

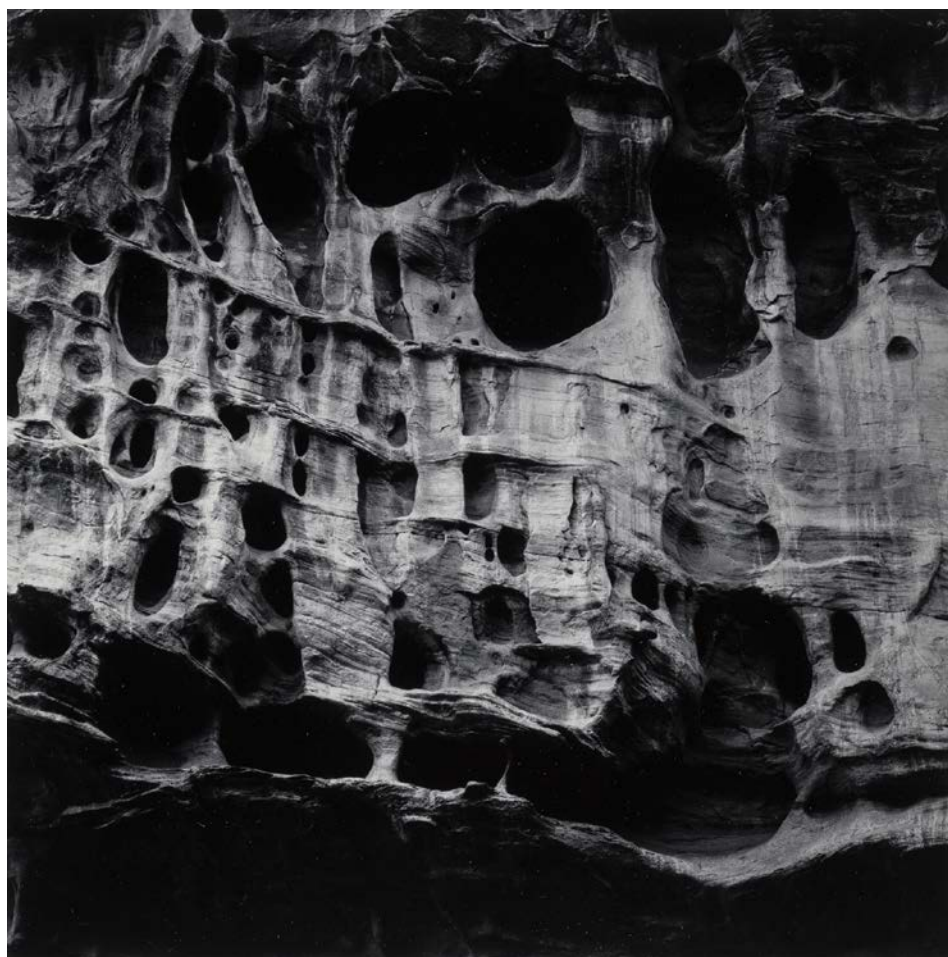
Gelatin silver print

9-1/2 x 9-1/2 inches (24.1 x 24.1 cm) (image)

14 x 11 inches (sheet)

Signed, titled, and dated in ink,
lower margin recto.

Estimate: \$1,500-\$2,500





73019

Aaron Siskind (American, 1903-1991)

Gloucester Rocks 3, 1945

Gelatin silver print, printed circa 1950s

9-1/2 x 7-1/2 inches (24.1 x 19.1 cm) (image)

10 x 8 inches (sheet)

Dated in pencil and with photographer's stamp, mount verso.

Estimate: \$1,500-\$2,500



73020

Paul Caponigro (American, b. 1932)

Egg Rock, Nahant, Massachusetts, 1958

Gelatin silver print, printed before 1964

6-1/2 x 5-1/2 inches (16.5 x 14.0 cm) (image/sheet)

Signed and dated in pencil, mount recto.

Titled in pencil and with MoMA Loan label, mount verso.

Estimate: \$1,500-\$2,500

73021

Edward Weston (American, 1886-1958)

Drift Stump, 1937

Gelatin silver print, printed circa 1965 by Cole Weston

9-1/2 x 7-1/2 inches (24.1 x 19.1 cm) (image/sheet)

Credited to Edward Weston, titled, dated, and signed in pencil by Cole Weston, verso.

Estimate: \$1,500-\$2,500



73022

Edward Weston (American, 1886-1958)

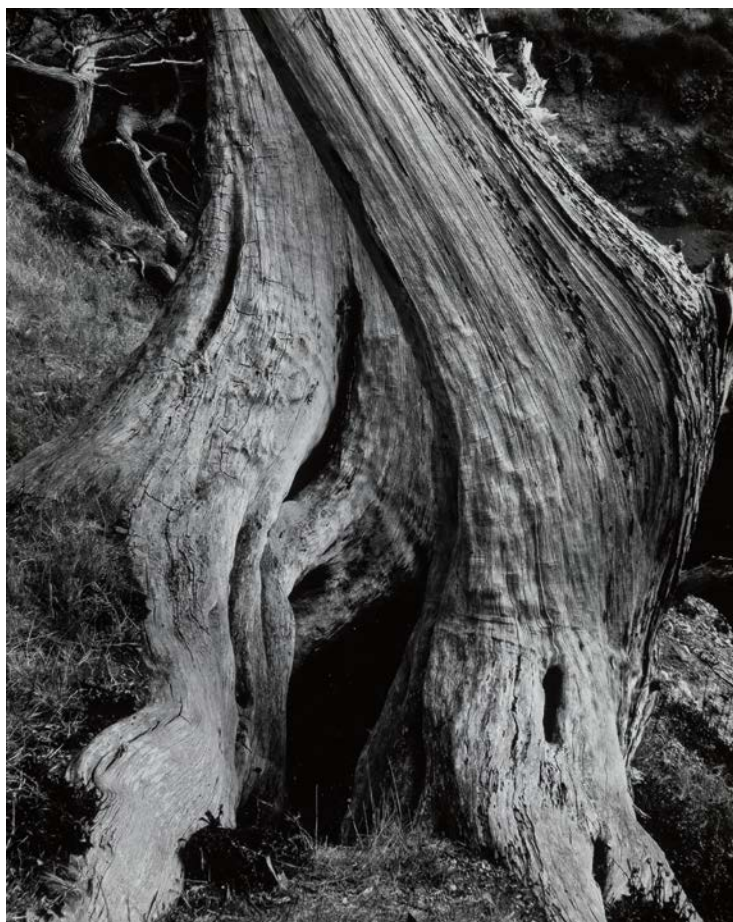
Cypress Trunk, Point Lobos, 1930

Gelatin silver print, printed circa 1965 by Cole Weston

9-3/8 x 7-1/2 inches (23.8 x 19.1 cm) (image/sheet)

Credited to Edward Weston, titled, dated, and signed in pencil by Cole Weston, verso.

Estimate: \$1,500-\$2,500





73023

Brett Weston

(American, 1911-1993)

Texas Desert (from Fifteen Photographs portfolio), 1946

Gelatin silver print,
printed 1961

7-5/8 x 9-5/8 inches
(19.4 x 24.4 cm) (image/sheet)

Signed and dated in pencil,
mount recto, and again,
mount verso.

Estimate: \$1,500-\$2,500



73024

Brett Weston

(American, 1911-1993)

Ivy Vine, circa 1978

Gelatin silver print,
printed later

13-1/2 x 10-5/8 inches
(34.3 x 27.0 cm) (image/sheet)

Signed in pencil, mount recto.

Estimate: \$1,500-\$2,500



73025

Robert Adams (American, b. 1937)

Amongst the Last Trees and Lilacs Surrounding a Farmhouse, Edge of Longmont, Colorado, 1982

Gelatin silver print on Agfa paper, printed 1989

15 x 18-3/4 inches (38.1 x 47.6 cm) (image)

16 x 20 inches (sheet)

Signed, titled, dated, and editioned 3/30 in pencil, verso.

Estimate: \$6,000-\$8,000



73026

Ansel Adams (American, 1902-1984)

Snag near Scotia, Mendocino, California, circa 1938

Gelatin silver print

6-1/2 x 4-1/4 inches (16.5 x 10.8 cm) (image/sheet)

Signed and numbered 8 in pencil, mount recto. Inscribed '3-CAL-52' in pencil, mount verso.

In the spring of 1964, the Redwood Empire Association, which was committed to the economic development of the region and based in San Francisco, commissioned Ansel Adams. He was to photograph the Redwood Empire, a region Adams described as "from San Francisco beyond the Oregon line, and from the Pacific to the Eastern slope of the Coast Ranges, including the areas of Napa and Sonoma."

In 1965 the Association, together with the San Francisco Museum of Modern Art, created an exhibition of Adams' best work done in the region. The final exhibition selection included images made for the Redwood Empire commission, as well as for prior commissions by the Sierra Club and Wells Fargo Bank.

This and the following six lots were from the Redwood Empire Association commission and earlier commissions in the region.

LITERATURE:

J. Szarkowski, *Ansel Adams at 100*, San Francisco Museum of Modern Art, 2001, pl. 40.

Estimate: \$1,500-\$2,500



73027

Ansel Adams (American, 1902-1984)

Redwood Rings, circa 1964

Gelatin silver print

7-1/8 x 9-1/4 inches

(18.1 x 23.5 cm) (image/sheet)

Signed and numbered 12 in pencil, mount recto. Inscribed '1-C-48' in pencil, mount verso.

Estimate: \$1,500-\$2,500

73028

Ansel Adams (American, 1902-1984)

Sawn Redwood, circa 1964

Gelatin silver print

9-1/8 x 7-3/8 inches (23.2 x 18.7 cm) (image/sheet)

Signed and numbered 13 in pencil, mount recto.

Inscribed '1-CAL-11' in pencil, mount verso.

Estimate: \$1,500-\$2,500



73029

Ansel Adams

(American, 1902-1984)

Monterey County Coastline,
California, circa 1951

Gelatin silver print

7 x 9-1/4 inches

(17.8 x 23.5 cm) (image/sheet)

Signed and numbered 17 in

pencil, mount recto. Inscribed

'1-CAL-12' in pencil,

mount verso.

Estimate: \$2,000-\$3,000





73030

Ansel Adams
(American, 1902-1984)

Masonic Lodge, Mendocino, California, circa 1964

Gelatin silver print

4-1/2 x 6-5/8 inches

(11.4 x 16.8 cm) (image/sheet)

Signed and numbered 20 in pencil, mount recto.

Inscribed '3-CAL-43' in pencil, mount verso.

Estimate: \$2,000-\$3,000



73031

Ansel Adams
(American, 1902-1984)

Westport, California, circa 1964

Gelatin silver print

7-1/4 x 9-1/4 inches

(18.4 x 23.5 cm) (image/sheet)

Signed and numbered 22 in pencil, mount recto.

Inscribed '1-CAL-8' in pencil, mount verso.

LITERATURE:

Butterfield & Butterfield, *Ansel Adams, Photographs from the Redwood Empire Collection*, San Francisco, 1995, p. 34.

Estimate: \$3,000-\$5,000

73032

Ansel Adams

(American, 1902-1984)

Westport Post Office, California,

circa 1964

Gelatin silver print

7-1/4 x 8-7/8 inches

(18.4 x 22.5 cm) (image/sheet)

Signed and numbered 21 in

pencil, mount recto.

Inscribed '1-CAL-7' in pencil,

mount verso.

Estimate: \$2,000-\$3,000



73033

Aaron Siskind (American, 1903-1991)

Untitled, 1944

Gelatin silver print, printed circa 1950s

9-3/4 x 7-1/2 inches (24.8 x 19.1 cm) (image)

10 x 8 inches (sheet)

Photographer's stamp, verso.

Estimate: \$1,500-\$2,500





73034

Edward Weston
(American, 1886-1958)

MGM Studios, 1939

Gelatin silver print, printed
circa 1965 by Cole Weston
7-5/8 x 9-1/2 inches
(19.4 x 24.1 cm) (image/sheet)
Credited to Edward Weston,
titled, dated, and signed in
pencil by Cole Weston, verso.

Estimate: \$1,500-\$2,500



73035

Brett Weston
(American, 1911-1993)

*Rooftops, Spain (from Fifteen
Photographs portfolio), 1960*

Gelatin silver print, printed
1961
7-3/4 x 9-5/8 inches
(19.7 x 24.4 cm) (image/sheet)
Signed and dated in pencil,
mount recto, and again, mount
verso.

Estimate: \$2,000-\$3,000



73036

Edward Weston (American, 1886-1958)

New England Barn, 1941

Gelatin silver print

7-5/8 x 9-5/8 inches (19.4 x 24.4 cm) (image/sheet)

Initialed and dated in pencil, mount recto.

Estimate: \$7,000-\$10,000



73037

Aaron Siskind
(American, 1903-1991)

Gloucester 8, 1944

Gelatin silver print,
printed later

6-7/8 x 9-1/4 inches

(17.5 x 23.5 cm) (image/sheet)

Estimate: \$1,500-\$2,500



73038

Ruth Bernhard (American, 1905-2006)

Two Leaves, 1952

Gelatin silver print, printed later

13-1/2 x 10-3/8 inches (34.3 x 26.4 cm) (image/sheet)

Signed in pencil, mount recto. Signed, titled, and dated in pencil,
and with photographer's stamp, mount verso.

Estimate: \$1,500-\$2,500



73039

Paul Caponigro (American, b. 1932)

Running White Deer, County Wicklow, Ireland, 1967

Platinum print, printed 1993

4-7/8 x 13 inches (12.4 x 33.0 cm) (image)

9 x 20 inches (sheet)

Signed and editioned 35/40 in pencil, lower margin recto.

PROVENANCE:

Christie's, New York, December 7, 2009, lot 175;

Acquired by the present owner from the above.

Estimate: \$4,000-\$6,000



73040

George Tice (American, b. 1938)

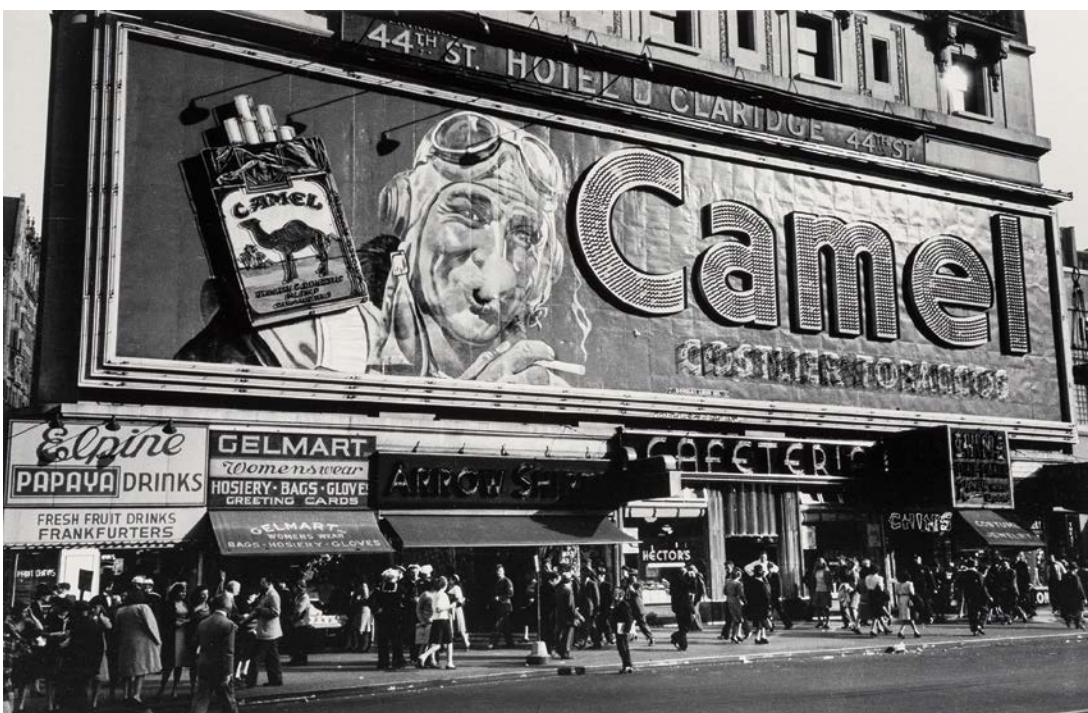
From the Chrysler Building, New York, 1978

Selenium toned gelatin silver print on Agfa Brovira paper, printed 1979

13-1/2 x 10-3/4 inches (34.3 x 27.3 cm) (image/sheet)

Signed in pencil, mount recto. Titled and dated in pencil, mount verso.

Estimate: \$1,500-\$2,500



73041

Peter Stackpole (American, 1913-1997)

Camel Cigarette Billboard, Times Square, 1944

Gelatin silver print, printed later

11-3/8 x 17-5/8 inches (28.9 x 44.8 cm) (image)

16 x 20 inches (sheet)

Signed and editioned 5/250 in ink, lower margin recto. Titled and dated in pencil by another hand, verso.

Estimate: \$1,500-\$2,500



73042

Abelardo Morell (Cuban, b. 1948)

Camera Obscura Image of Times Square in Hotel Room, 1997

Gelatin silver print

18-1/8 x 22-1/2 inches (46.0 x 57.2 cm) (image)

20 x 24 inches (sheet)

Signed, titled, and dated in pencil, verso.

Estimate: \$10,000-\$15,000



73043

Berenice Abbott (American, 1898-1991)

Christopher Street Repair Shop, New York, 1948

Gelatin silver print, printed 1979

18-1/2 x 15-1/2 inches (47.0 x 39.4 cm) (image/sheet)

Signed and editioned 17/60 in pencil, mount recto.

Estimate: \$1,500-\$2,500



73044

Berenice Abbott (American, 1898-1991)

Blossom Restaurant, 103

Bowery Between Grand and Hester Streets, October 24, 1935

Gelatin silver print on Agfa paper, printed later

10-5/8 x 13-1/2 inches

(27.0 x 34.3 cm) (image)

11 x 14 inches (sheet)

Signed in pencil, verso.

PROVENANCE:

John Robert Tennant, Sr. (photographer for the Smithsonian's National Gallery of Art and the Hirshhorn Museum and Sculpture Garden); Thence by descent to the present owner.

LITERATURE:

B. Abbott, *Changing New York*, The New Press, 1997, p. 355, pl. 33.

Estimate: \$1,500-\$2,500

73045

Berenice Abbott

(American, 1898-1991)

Fulton Street Dock, Manhattan

Skyline, 1935

Gelatin silver print

7-3/8 x 9-5/8 inches

(18.7 x 24.4 cm) (image)

8 x 10 inches (sheet)

Signed, titled, and dated

in pencil, and with

photographer's '50 Commerce

Street' stamp, verso.

Property from a

Private Collection

PROVENANCE:

Sotheby's, New York,

April 6, 2000, lot 181;

Acquired by the present owner
from the above.

LITERATURE:

B. Abbott, *Changing New*

York, The New Press, 1997, p.

347, pl. 43.

Estimate: \$2,000-\$3,000



73046

Ted Croner (American, 1922-2005)

Home of the Brave, 1947

Gelatin silver print, printed 2002

18-1/2 x 15 inches (47 x 38.1 cm) (image)

19-3/4 x 16 inches (sheet)

Signed, titled, dated, and numbered 34 in pencil

in photographer's stamp, verso.

Estimate: \$2,000-\$3,000





73047

Sheila Metzner
(American, b. 1939)

From Life (Midtown Manhattan), 2000

Fresson print

14-1/8 x 21-5/8 inches
(35.9 x 54.9 cm) (image)

Signed, titled, and dated in pencil, lower margin recto.

Estimate: \$1,500-\$2,500



73048

Max Yavno (American, 1911-1985)

Premiere at Carthay Circle (The Heiress), 1949

Gelatin silver print, printed later

13 x 10-1/8 inches (33.0 x 25.7 cm) (image/sheet)

Signed in pencil, mount recto.

Property from the Collection of Susan and G. Ray Hawkins,
Beverly Hills, California

Estimate: \$1,500-\$2,500



73049

Weegee (American, 1899-1968)

The Children's Hour (7 works), 1940s

Gelatin silver prints, ferrotyped

14 x 11-1/4 inches (35.6 x 28.6 cm) (sheets, each)

Each with various photographer's stamps, including 'Weegee the Famous,' 'Arthur Fellig,' 'Weegee / W. 47th Street,' and 'Weegee / from Photo-Representatives,' verso. One inscribed by the photographer 'All these photos of children made in the dark with Infra-Red invisible light.'



LITERATURE:

Weegee, Weegee's People, Da Capo Press, 1985
reprint of the 1946 first edition.

"The Children's Hour. Saturday afternoon show for the youngsters at Loew's Commodore Theater on Second Avenue. Some of the kids brought their lunch, lolly pops, and one fellow even brought a toy pistol, I took the pictures in the dark with infra-red rays so that I wouldn't disturb anyone." - *Weegee's People*, ch. 6.

Estimate: \$7,000-\$10,000





73050

Weegee (American, 1899-1968)

Woman Eating Eskimo Pie and Reading Latest News on Sign on New York Times Building, New York, circa 1944

Gelatin silver print, ferrotyped

9-1/4 x 6-7/8 inches (23.5 x 17.5 cm) (image/sheet)

Photographer's 'Photo-Representatives' stamp and various publication stamps, verso.

Estimate: \$1,500-\$2,500



73051

Leonard Freed

(American, 1929-2006)

Gunshot Victim (from Police Work), 1978

Gelatin silver print,
printed later

15 x 22-1/2 inches

(38.1 x 57.2 cm) (image)

20 x 24 inches (sheet)

Signed, titled, and dated in pencil by Brigitte Freed, and with photographer's estate and 'Magnum Photo' stamps, verso.

LITERATURE:

Illustrated in the revised and expanded edition of *Police Work* to be published by Reel Art Press, February 2023

Estimate: \$1,500-\$2,500

73052

Leonard Freed (American, 1929-2006)

Muscle Boy II, New York, 1963

Gelatin silver print, printed later

22-1/2 x 15 inches (57.2 x 38.1 cm) (image)

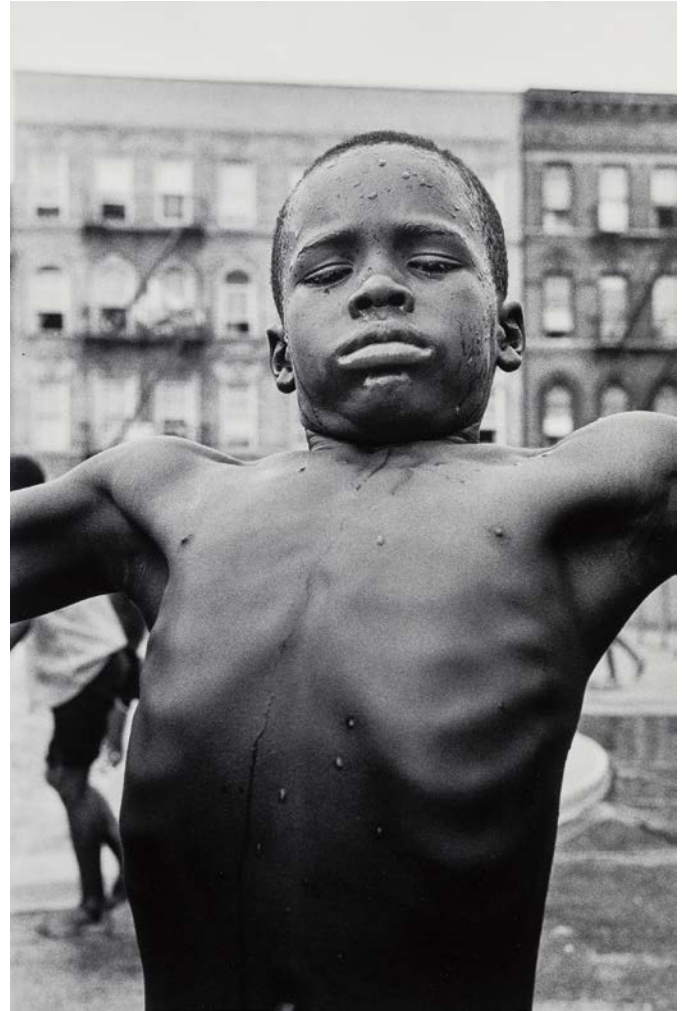
24 x 20 inches (sheet)

Signed, titled, and dated in pencil by Brigitte Freed, and with photographer's estate and 'Magnum Photo' stamps, verso.

LITERATURE:

W. A. Ewing, N. Herschdorfer, and W. van Sinderen,
Worldview, Leonard Freed, Steidl, 2007, p. 125, variant.

Estimate: \$1,500-\$2,500



73053

**Leonard Freed
(American, 1929-2006)**

*Officer Playing with
Neighborhood Children*
(from *Police Work*), 1978

Gelatin silver print

15-7/8 x 23-1/2 inches

(40.3 x 59.7 cm) (image)

20 x 24 inches (sheet)

Signed, titled, and dated
in pencil, and with
photographer's 'Magnum
Photo' stamp, verso.

LITERATURE:

L. Freed, *Police Work*, Simon
and Schuster, 1980, pl. 108,
fully titled *A policewoman
plays games with community
children. Shortly afterward, the
officer became pregnant and
was assigned a desk job for the
period of her pregnancy.*

Estimate: \$1,500-\$2,500





73054

Leonard Freed (American, 1929-2006)

Arrested, New York City (from Police Work), 1979

Gelatin silver print

13-1/8 x 19-3/4 inches

(33.3 x 50.2 cm) (image)

20 x 24 inches (sheet)

Signed, titled, and dated in pencil, and with photographer's 'Magnum Photo' stamp, verso.

LITERATURE:

L. Freed, *Police Work*, Simon and Schuster, 1980, pl. 36, fully titled *A demonstrator refused to stop blocking traffic. The police removed him bodily.*

Estimate: \$1,500-\$2,500



73055

Leonard Freed (American, 1929-2006)

Death by Overdose (from Police Work), 1972

Gelatin silver print, printed later

20-1/8 x 13-1/2 inches (51.1 x 34.3 cm) (image)

24 x 20 inches (sheet)

Signed, titled, and dated in pencil, and with photographer's 'Magnum Photo' stamp, verso.

LITERATURE:

L. Freed, *Police Work*, Simon and Schuster, 1980, pl. 59, fully titled *Dead by drug overdose. The officer said. 'Drug-related deaths are hard to solve. With drugs one never knows'. Dirty drugs are a lethal weapon.*

Estimate: \$1,500-\$2,500

73056

Leonard Freed (American, 1929-2006)

Handcuffed (from Police Work), 1978

Gelatin silver print, printed later by Jules Steinmetz

22-3/8 x 15 inches (56.8 x 38.1 cm) (image)

24 x 20 inches (sheet)

Signed, titled, and dated in pencil, and with photographer's 'Magnum Photo' stamp, verso.

LITERATURE:

L. Freed, *Police Work*, Simon and Schuster, 1980, pl. 38.

Estimate: \$1,500-\$2,500



73057

Leonard Freed

(American, 1929-2006)

Murder Scene (from Police Work), 1972

Gelatin silver print

13-5/8 x 20-1/2 inches

(34.6 x 52.1 cm) (image)

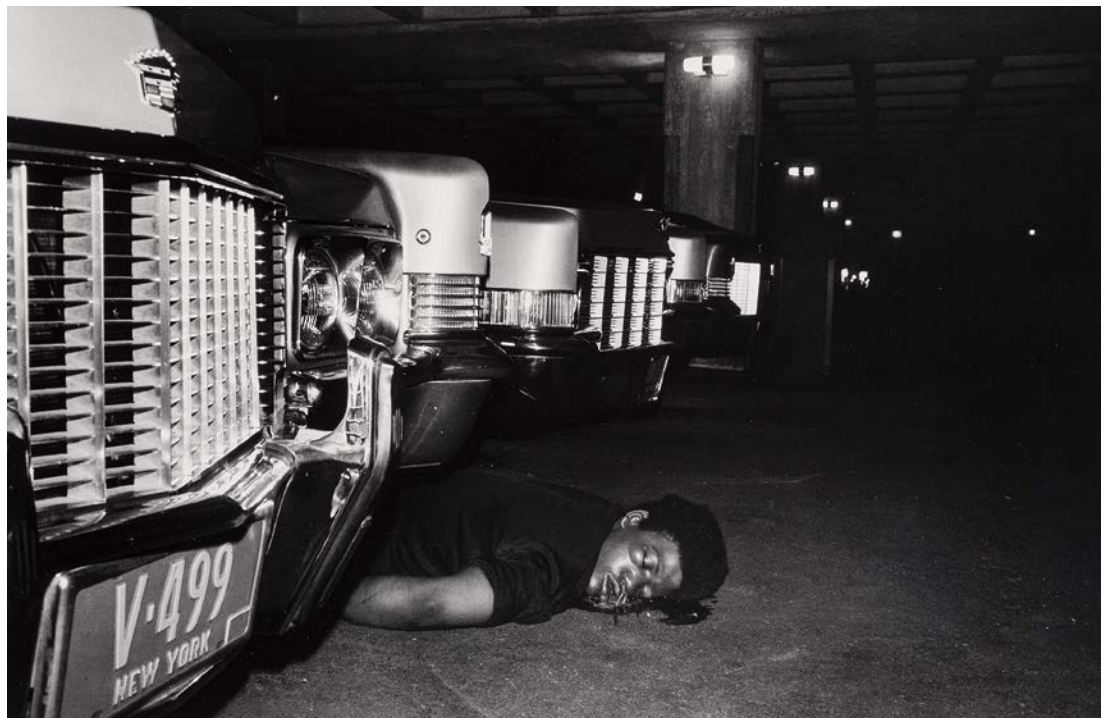
20 x 24 inches (sheet)

Signed, titled, and dated in pencil, and with photographer's 'Magnum Photo' stamp, verso.

LITERATURE:

L. Freed, *Police Work*, Simon and Schuster, 1980, pl. 57, fully titled *Homicide in the garage of a lavish apartment building. This has all the markings of a Mafia killing.*

Estimate: \$1,500-\$2,500





73058

Leonard Freed
(American, 1929-2006)

*School Bus, Brooklyn,
New York, 1954*

Gelatin silver print,
printed later

12-5/8 x 18-3/4 inches
(32.1 x 47.6 cm) (image)

16 x 20 inches (sheet)

Signed, titled, and dated
in pencil, and with
photographer's 'Magnum
Photo' stamp, verso.

Estimate: \$1,500-\$2,500



73059

Leonard Freed
(American, 1929-2006)

*Christmas for 300 Kids,
Harlem, New York, 1963*

Gelatin silver print, printed
later

12-3/4 x 18-7/8 inches
(32.4 x 47.9 cm) (image)

16 x 20 inches (sheet)

Signed, titled, and dated in
pencil by Brigitte Freed, and
with photographer's estate and
'Magnum Photo' stamps, verso.

LITERATURE:

L. Freed, *Black in White
America*, The J. Paul Getty
Museum, 2010 reprint of
original 1968 edition,
pp. 122-123.

Estimate: \$1,500-\$2,500

73060

Leonard Freed (American, 1929-2006)

Pet Boa, Greenwich Village, New York City, 1985

Gelatin silver print, printed 1988 by Jules Steinmetz

20-1/4 x 13-5/8 inches (51.4 x 34.6 cm) (image)

24 x 20 inches (sheet)

Signed, titled, and dated in pencil, and with photographer's 'Magnum Photo' stamp, verso.

LITERATURE:

W. A. Ewing, N. Herschdorfer, and W. van Sinderen,
Worldview: Leonard Freed, Steidl, 2007, p. 275.

Estimate: \$1,500-\$2,500



73061

Sally Mann (American, b. 1951)

Drying Morels, 1988

Gelatin silver print

7-5/8 x 9-5/8 inches

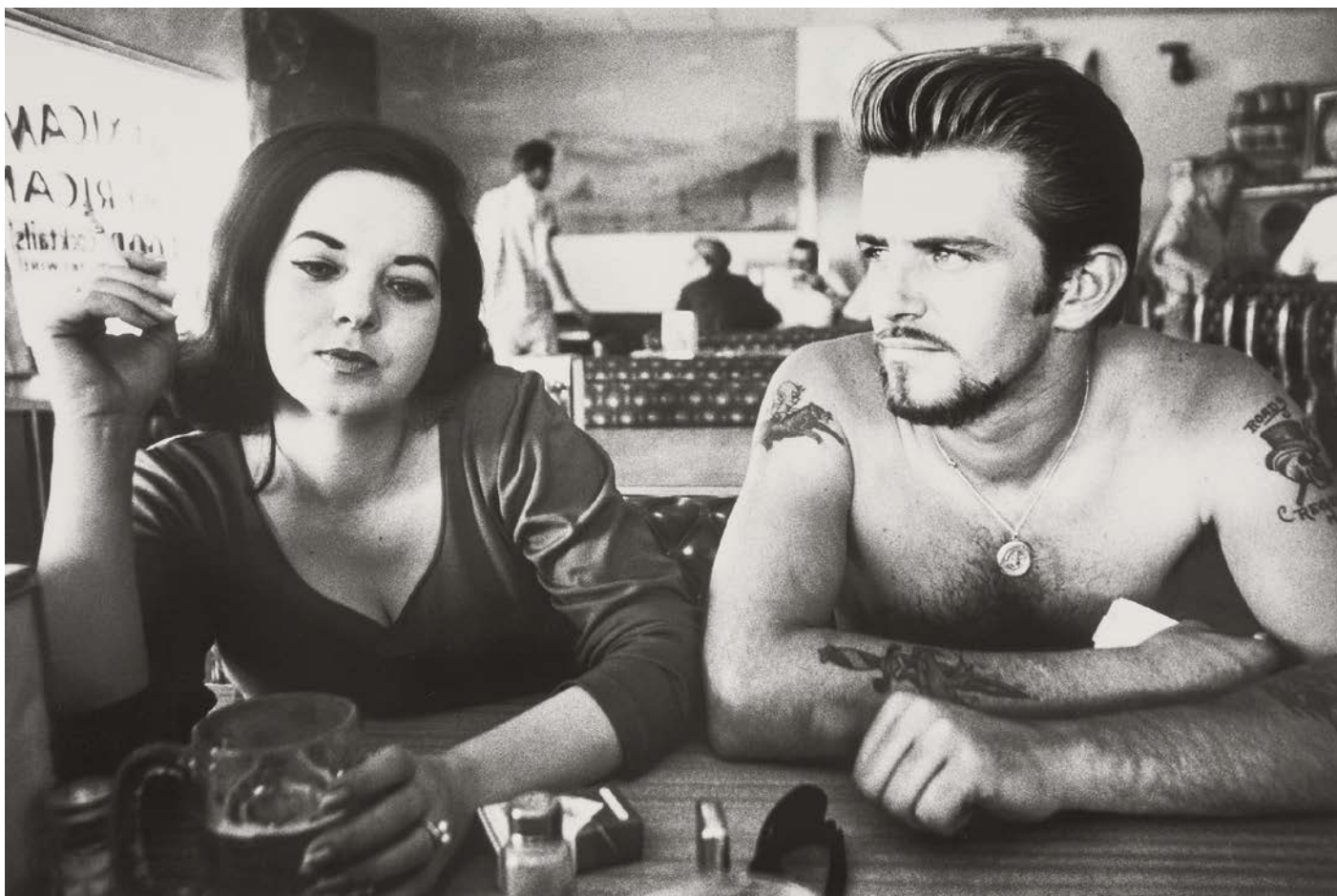
(19.4 x 24.4 cm) (image)

8 x 10 inches (sheet)

Signed, titled, dated, and
editioned 3/25 in pencil, verso.

Estimate: \$3,000-\$5,000





73062

Dennis Hopper (American, 1936-2010)

Biker Couple, 1961

Gelatin silver print, printed later

8 x 12 inches (20.3 x 30.5 cm) (image)

11 x 14 inches (sheet)

Signed in pencil, verso.

Estimate: \$2,500-\$3,500



73063

Sally Mann (American, b. 1951)

Holding Virginia, 1988

Gelatin silver print

9-3/4 x 7-3/4 inches (24.8 x 19.7 cm) (image)

10 x 8 inches (sheet)

Signed, titled, dated, and editioned 14/25 in pencil, verso.

Estimate: \$5,000-\$7,000



73064

Will McBride (American, 1931-2015)

Mike in the Shower, Schule Schloss Salem, Germany, 1962

Gelatin silver print, printed 2000

13 x 8-1/2 inches (33.0 x 21.6 cm) (image)

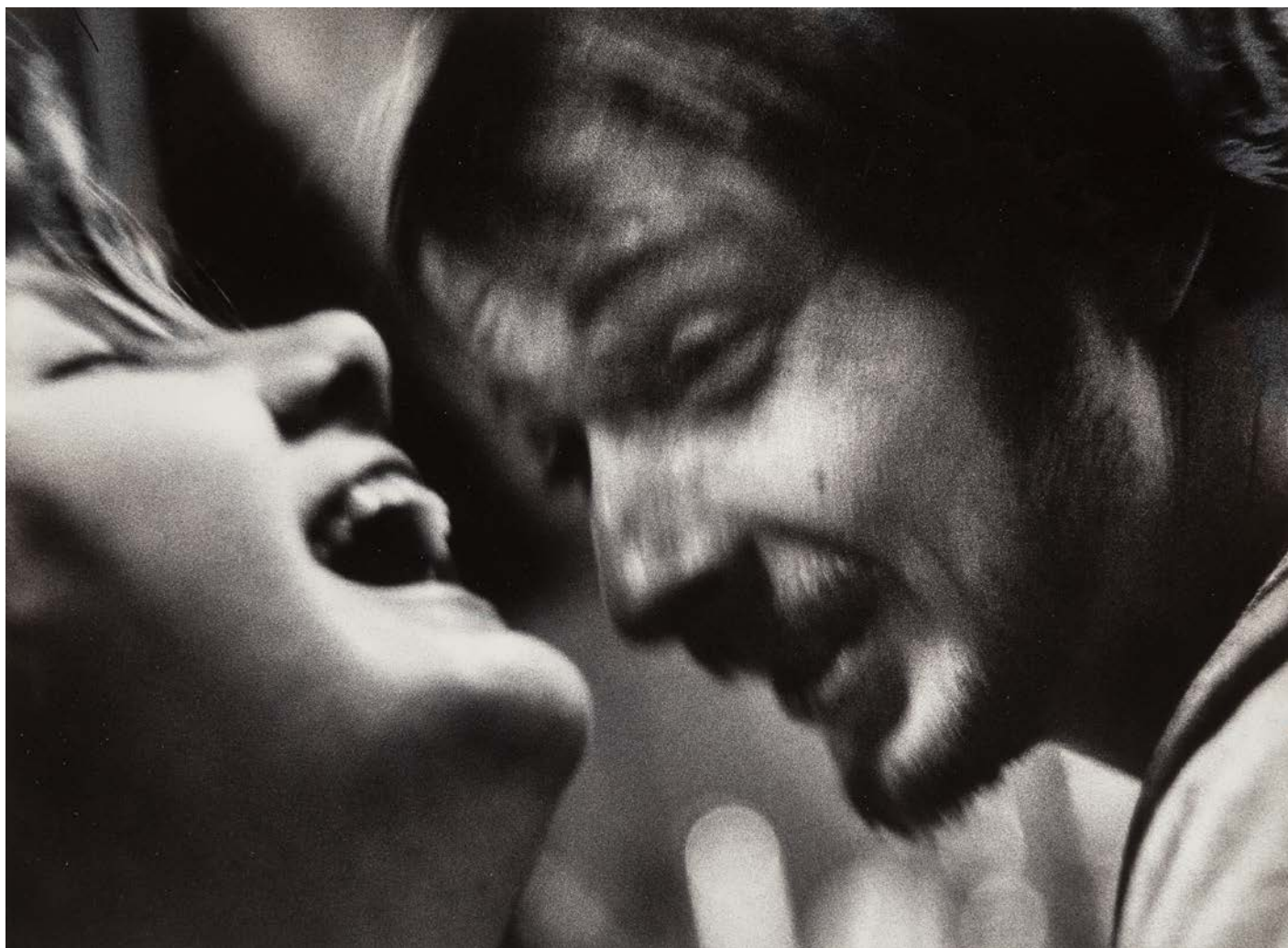
20 x 16 inches (sheet)

Signed, titled, and dated in pencil, verso.

LITERATURE:

W. McBride, *Coming of Age*, Aperture, 1999, illustrated on the cover.

Estimate: \$3,000-\$5,000



73065

Dave Heath (American, 1931-2016)

Sheila and Arnie, Seven Arts Coffee Gallery, NYC (from A Dialogue with Solitude), 1959

Gelatin silver print

7-1/4 x 9-3/4 inches (18.4 x 24.8 cm) (image)

Signed, titled, dated, and inscribed 'original print Steichen requested later exchanged w/ Szarkowski for later printing from 1962 master printing for ADWS' in pencil, verso.

EXHIBITED:

The Museum of Modern Art, New York, "30th Anniversary Special Installation - Towards the 'New Museum'," November 18-29, 1959.

The present photograph, exhibited at MoMA in 1959, was later exchanged for a print from the master set of *A Dialogue with Solitude* in 1962. In the 30th Anniversary Special Installation at MoMA, Dave Heath was the only artist to receive the honor of a whole wall devoted to his work.

Estimate: \$2,000-\$3,000



73066

Diane Arbus (American, 1923-1971)

Girl in a Shiny Dress, New York City, 1967

Gelatin silver print on Agfa paper, printed later by Neil Selkirk

14-7/8 x 14-7/8 inches (37.8 x 37.8 cm) (image)

20 x 16 inches (sheet)

Titled, dated, editioned 54/75, and signed by Doon Arbus in ink in photographer's estate stamp, verso.

Estimate: \$5,000-\$7,000



73067

Diane Arbus (American, 1923-1971)

A Child Crying, N.J., 1967

Gelatin silver print on Agfa paper, printed later by Neil Selkirk

14-1/2 x 14-1/2 inches (36.8 x 36.8 cm) (image)

20 x 16 inches (sheet)

Titled, dated, editioned 31/75, and signed by Doon Arbus in ink in photographer's estate stamp, verso.

PROVENANCE:

Fraenkel Gallery, San Francisco, California;

Sotheby's, New York, April 22, 2006, lot 182;

Acquired by the present owner from the above.

Estimate: \$6,000-\$8,000



73068

Diane Arbus (American, 1923-1971)

Midget in His Bedroom, 1959

Gelatin silver print on Agfa paper, printed later by Neil Selkirk

8-1/8 x 5-5/8 inches (20.6 x 14.3 cm) (image)

14 x 11 inches (sheet)

Titled, dated, and signed by Doon Arbus in ink in photographer's credit stamp, verso.

Estimate: \$4,000-\$6,000



73069

Alfred Eisenstaedt (American, 1898-1995)

Repairing the Hull of the Graf Zeppelin During the Flight Over the Atlantic, 1934

Gelatin silver print, printed 1989 by Time, Inc.

13-3/8 x 19-5/8 inches (34.0 x 49.8 cm) (image)

20 x 24 inches (sheet)

Signed and editioned 53/250 in ink, lower margin recto. Inscribed with title and publication details in pencil, verso.

Estimate: \$2,500-\$3,500



73070

Manuel Álvarez Bravo
(Mexican, 1902-2002)

Trabajadores (Workers of the Tropics), 1943-1944

Platinum print, printed 1976

6-5/8 x 8-7/8 inches

(16.8 x 22.5 cm) (image/sheet)

Signed in pencil, verso.

Estimate: \$2,000-\$3,000



73071

Sebastiao Salgado (Brazilian, b. 1944)

Brazil, 1980

Gelatin silver print

10-3/8 x 7-1/4 inches (26.4 x 18.4 cm) (image)

12 x 9-1/4 inches (sheet)

Signed, titled, and dated in pencil, verso.

Estimate: \$2,000-\$3,000



73072

Sebastiao Salgado (Brazilian, b. 1944)

Ethiopia, 1984

Digital pigment print, printed later

17-1/8 x 11-3/4 inches (43.5 x 29.8 cm) (image)

19-3/4 x 15-3/4 inches (sheet)

Embossed with photographer's blindstamp, lower margin recto. Signed, titled, and dated in pencil, verso.

Estimate: \$5,000-\$7,000



73073

Iwase Yoshiyuki

(Japanese, 1904-2001)

*Untitled (Two Ama Divers
Divers With Baskets and Nets
in the Surf)*, circa 1950s

Gelatin silver print

10 x 12 inches

(25.4 x 30.5 cm) (image/sheet)

Photographer's stamp, verso.

Property from the Collection
of Susan and G. Ray Hawkins,
Beverly Hills, California

Estimate: \$1,500-\$2,500



73074

Horace Bristol (American, 1909-1997)

Yakuza in the Bath House, 1946

Gelatin silver print, printed later

10-3/4 x 10-1/2 inches (27.3 x 26.7 cm) (image)

14 x 11 inches (sheet)

Signed twice in pencil, verso.

Property from the Collection of Susan and G. Ray Hawkins,
Beverly Hills, California

Estimate: \$2,000-\$3,000



73075

Jacques-Henri Lartigue (French, 1894-1986)

Tempête à Nice, 1925

Gelatin silver print, printed later

13 x 21-1/4 inches (33.0 x 54.0 cm) (image)

Signed and editioned 2/25 in ink, and embossed with photographer's blindstamp, lower margin recto.

Estimate: \$3,000-\$5,000



73076

André Kertész

(Hungarian, 1894-1985)

Untitled (Man on a Bridge, Paris), 1980

Gelatin silver print

6-1/2 x 9-3/4 inches

(16.5 x 24.8 cm) (image)

8 x 10 inches (sheet)

Signed, dated 'Nov. 12', and inscribed 'No. 10' in pencil, verso.

Estimate: \$1,500-\$2,500



73077

André Kertész

(Hungarian, 1894-1985)

A Woman and Her Dog by the Seine, Paris, 1980

Gelatin silver print

7 x 9-3/4 inches

(17.8 x 24.8 cm) (image)

8 x 10 inches (sheet)

Signed, dated 'Nov. 1', and inscribed 'No. 26' in pencil, verso.

Estimate: \$1,500-\$2,500



73078

Henri Cartier-Bresson (French, 1908-2004)

Île de la Cité, Paris, 1932

Gelatin silver print, printed later

9-1/2 x 14-1/8 inches (24.1 x 35.9 cm) (image)

12 x 16 inches (sheet)

Signed in ink and embossed with photographer's blindstamp, lower margin recto.

Titled and dated in pencil by an unknown hand, verso.

Estimate: \$15,000-\$25,000



73079

Edouard Boubat
(French, 1923-1999)

Café de Flore, 1953

Gelatin silver print, printed later

10-1/4 x 15-1/4 inches

(26.0 x 38.7 cm) (image)

Signed in ink, lower margin recto.

LITERATURE:

B. Conrad, *Les Chiens de Paris*, Chronicle, 1995, illustrated on the cover.

Estimate: \$1,000-\$1,500



73080

André Kertész
(Hungarian, 1894-1985)

Paris (Les Halles), 1927

Gelatin silver print, printed later

7-3/4 x 9-3/4 inches

(19.7 x 24.8 cm) (image)

8 x 10 inches (sheet)

Signed, titled, and dated in pencil, verso.

Estimate: \$2,000-\$3,000



73081

Jacques-Henri Lartigue (French, 1894-1986)

Le Grand Prix A.C.F., 1913

Gelatin silver print, printed later

14-1/4 x 20-3/4 inches (36.2 x 52.7 cm) (image)

Signed and editioned 4/25 in ink, and embossed with photographer's blindstamp, lower margin recto.

LITERATURE:

M. Hambourg, P. Apraxine, M. Daniel, V. Heckert, and J. Rosenheim, *The Waking Dream: Photography's First Century, Selections from the Gilman Paper Company Collection*, The Metropolitan Museum of Art, 1993, pl. 156;

Q. Bajac and C. Cheroux, *Lartigue: l'album d'une vie, 1894-1986*, Seuil, 2003, p. 89;

K. Moore, *Jacques Henri Lartigue: the Invention of an Artist*, Princeton University Press, 2004.

Estimate: \$8,000-\$12,000



73082

André Kertész
(Hungarian, 1894-1985)

Untitled (Le Jardin, Paris), 1980

Gelatin silver print

6-1/2 x 9-3/4 inches

(16.5 x 24.8 cm) (image)

8 x 10 inches (sheet)

Signed, dated 'Nov. 3', and
inscribed 'No. 21 A' in pencil,
verso.

Estimate: \$1,500-\$2,500



73083

Josef Sudek (Czech, 1896-1976)

Vanished Statues, Mionší, circa 1950s

Gelatin silver print

6-1/4 x 4-1/2 inches (15.9 x 11.4 cm) (image)

9-3/8 x 7 inches (sheet)

Property from the Collection of Susan and G. Ray Hawkins,
Beverly Hills, California

PROVENANCE:

Estate of Manfred Heiting;

Acquired by the present owner from the above.

Estimate: \$1,000-\$2,000



73084

Josef Sudek (Czech, 1896-1976)

Prague Panorama (River Scene), circa 1950-1956

Olive-toned gelatin silver print

3-3/8 x 11-1/4 inches (8.6 x 28.6 cm) (image)

5-7/8 x 15-1/8 inches (sheet)

Signed in stylus, lower margin recto.

Property from a Private Collection

PROVENANCE:

The artist;

Galerie Rudolf Kicken, Cologne, acquired from the estate of the above;

The Southland Corporation (later 7-Eleven);

Sotheby's, New York, April 5, 2000, lot 67;

Acquired by the present owner from the above.

Estimate: \$4,000-\$6,000



73085

André Kertész (Hungarian, 1894-1985)

Paris (Man with a Wooden Leg), 1927

Gelatin silver print, printed later

9-3/4 x 7-1/8 inches (24.8 x 18.1 cm) (image)

10 x 8 inches (sheet)

Signed, titled, and dated in pencil, verso.

Estimate: \$2,000-\$3,000



73086

Willy Ronis (French, 1910-2009)

Le Nu Provençal, 1949

Gelatin silver print, printed later

12 x 9-5/8 inches (30.5 x 24.4 cm) (sight)

Signed in ink, lower margin recto.

Estimate: \$2,000-\$3,000



73087

Manuel Álvarez Bravo (Mexican, 1902-2002)

Signals and Predictions, 1939

Gelatin silver print on Agfa paper

9-1/2 x 6-7/8 inches (24.1 x 17.5 cm) (image)

10 x 8 inches (sheet)

Signed and titled in pencil, verso.

Estimate: \$3,000-\$5,000



73088

Ruth Bernhard (American, 1905-2006)

Neck Study, 1958

Gelatin silver print, printed later

10-5/8 x 8-3/4 inches (27.0 x 22.2 cm) (image/sheet)

Signed in pencil, mount recto. Signed, titled, and dated in pencil, and with photographer's stamp, mount verso.

Estimate: \$1,500-\$2,500



73089

Lucien Clergue (French, 1934-2014)

Nu, 1971

Gelatin silver print, printed 1988

14-5/8 x 9-3/4 inches (37.2 x 24.8 cm) (image)

15-3/4 x 11-1/2 inches (sheet)

Signed in ink, lower margin recto. Signed, titled, dated, and editioned 6/20 in ink, verso.

PROVENANCE:

Jacques Baruch Gallery, Chicago, Illinois;

Private collection, acquired from the above.

EXHIBITED:

Jacques Baruch Gallery, Chicago, Illinois, "Nu," 1988, no. 49.

Estimate: \$1,500-\$2,500

73090

Ruth Bernhard

(American, 1905-2006)

Sand Dune, 1967

Platinum print, printed later

4-1/4 x 8-1/2 inches

(10.8 x 21.6 cm) (image)

10-3/4 x 13-3/4 inches (sheet)

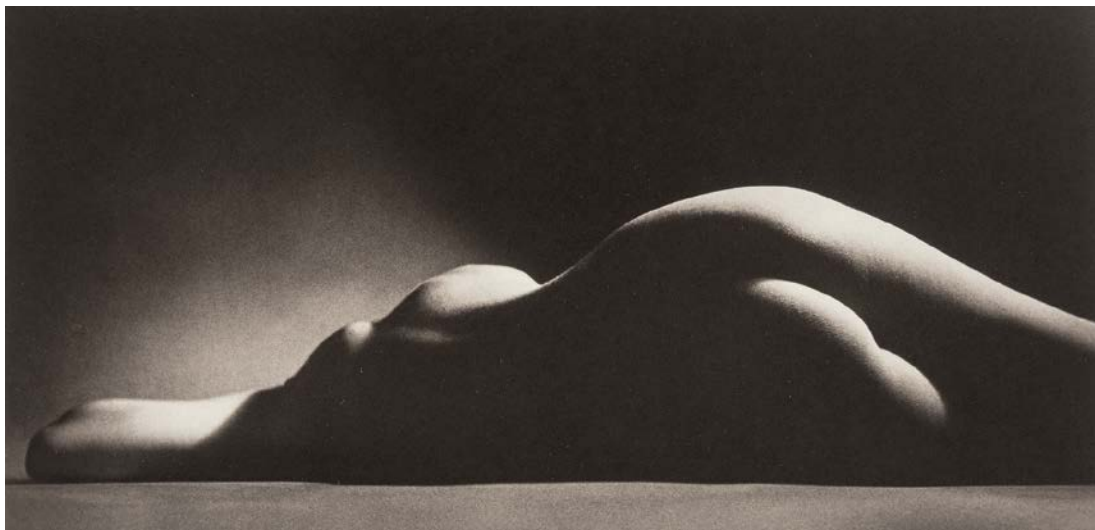
Signed in pencil, lower margin

recto. Titled, dated, and

editioned 35/40 in pencil,

verso.

Estimate: \$2,000-\$3,000



73091

Ruth Bernhard (American, 1905-2006)

Classic Torso, 1952

Gelatin silver print, printed later

13-1/4 x 9-1/4 inches (33.7 x 23.5 cm) (image/sheet)

Signed in pencil, mount recto. Signed, titled, and dated in pencil,

and with photographer's stamp, mount verso.

Estimate: \$2,500-\$3,500





73092

Ruth Bernhard (American, 1905-2006)

Symbiosis, 1971

Gelatin silver print

13-7/8 x 8-1/2 inches (35.2 x 21.6 cm) (image/sheet)

Signed in pencil, mount recto. Signed, titled, and dated in pencil, and with photographer's stamp, mount verso.

Estimate: \$1,500-\$2,500



73093

Ruth Bernhard (American, 1905-2006)

Triangles, 1946

Platinum print, printed later

6-1/8 x 4-7/8 inches (15.6 x 12.4 cm) (image)

13-3/4 x 10-7/8 inches (sheet)

Signed in pencil, lower margin recto. Titled, dated, and editioned 35/40 in pencil, verso.

Estimate: \$1,500-\$2,500



73094

Bill Brandt (British, 1904-1983)

Nude, East Sussex Coast, 1953

Gelatin silver print, printed 1970s

13-1/2 x 11-1/2 inches (34.3 x 29.2 cm) (image)

Signed in ink, mount recto.

PROVENANCE:

Cronin Gallery, Houston, Texas;

Acquired by the present owner from the above.

Estimate: \$4,000-\$6,000



73095

**Albert Arthur Allen
(American, 1886-1962)**

*The Sheik, Technical Edition Portfolio
(complete with 8 photographs), 1929*
Gelatin silver prints

9-1/4 x 7-1/4 inches (23.5 x 18.4 cm);
and the reverse (images)

10 x 8 inches; and the reverse (sheets)

Each stamped with plate number on verso.
In original printed folder.

LITERATURE:

D. Kaplan, *Albert Arthur Allen, Premiere Nudes*, Twin Palms Publishers, 2001, n.p.
(chapter *The Sheik*).

Estimate: \$1,500-\$2,500



73096

Judy Dater (American, b. 1941)

Imogen and Twinka at Yosemite, 1974

Gelatin silver print

9-1/2 x 7-1/2 inches (24.1 x 19.1 cm) (image/sheet)

Signed by Dater and Twinka in pencil, mount recto. Titled and dated in pencil, mount verso.

Property from the Collection of Susan and G. Ray Hawkins, Beverly Hills, California

Estimate: \$2,000-\$3,000



73097

Andre Kertesz (Hungarian, 1894-1985)

Untitled (Nude Torso), circa 1970s

Gelatin silver print, printed later by Igor Bakht

6-1/2 x 9-5/8 inches (16.5 x 24.4 cm) (image)

8 x 10 inches (sheet)

Photographer's and printer's stamps, verso.

Estimate: \$2,000-\$3,000



73098

Albert Arthur Allen (American, 1886-1962)

Sex Appeal (4 works), 1924

Gelatin silver prints

9-1/4 x 7-1/4 inches (23.5 x 18.4 cm) (images)

10 x 8 inches (sheets)

Each stamped with 'Model H' and plate number, and titled and dated in pencil, verso.

Estimate: \$2,000-\$3,000



73099

Ruth Bernhard (American, 1905-2006)

In the Box - Horizontal, 1962

Platinum print, printed later

4-3/4 x 8-3/8 inches (12.1 x 21.3 cm) (image)

10-3/4 x 13-3/4 inches (sheet)

Signed in pencil, lower margin recto. Titled, dated, and editioned 35/40 in pencil, verso.

Estimate: \$3,000-\$5,000



73100

Ruth Bernhard
(American, 1905-2006)

Folding, 1962

Gelatin silver print,
printed later

10-1/2 x 13-3/8 inches

(26.7 x 34.0 cm) (image/sheet)

Signed in pencil, mount recto.

Signed, titled, and dated in
pencil, mount verso.

Estimate: \$2,500-\$3,500



73101

Ruth Bernhard
(American, 1905-2006)

Hips - Horizontal, 1975

Gelatin silver print,
printed later

10-5/8 x 13-1/4 inches

(27.0 x 33.7 cm) (image/sheet)

Signed in pencil, mount

recto. Signed, titled, and

dated in pencil, and with

photographer's stamp, mount
verso.

Estimate: \$2,000-\$3,000

73102

Ruth Bernhard (American, 1905-2006)

Classic Torso with Hands, 1952

Gelatin silver print, printed later

13-5/8 x 10-5/8 inches (34.6 x 27.0 cm) (image/sheet)

Signed in pencil, mount recto. Signed, titled, and dated in pencil, and with photographer's stamp, mount verso.

Estimate: \$2,500-\$3,500



73103

Ruth Bernhard (American, 1905-2006)

Draped Torso, 1962

Gelatin silver print, printed later

13-1/2 x 7-5/8 inches (34.3 x 19.4 cm) (image/sheet)

Signed in pencil, mount recto. Signed, titled, and dated in pencil, and with photographer's stamp, mount verso.

Estimate: \$2,500-\$3,500





73104

Brett Weston
(American, 1911-1993)

Nude (Oregon School Teacher), 1975

Gelatin silver print

7-1/2 x 9-5/8 inches

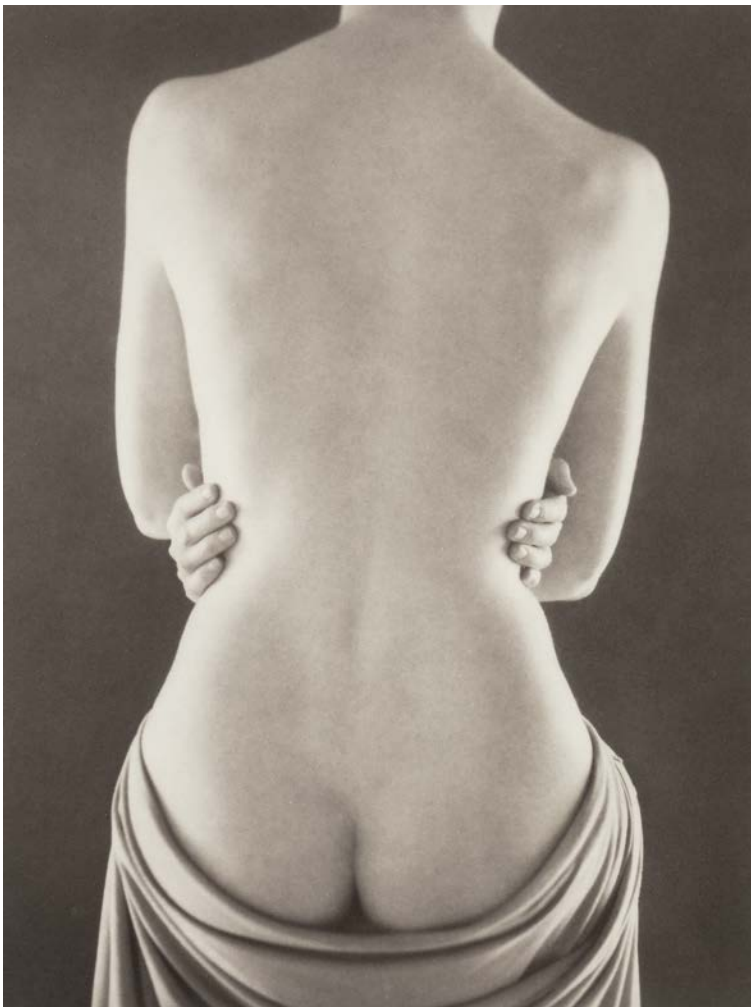
(19.1 x 24.4 cm) (image/sheet)

Signed and dated in pencil,
mount recto.

PROVENANCE:

Collection of Robert K. Byers;
Private collection.

Estimate: \$1,500-\$2,500



73105

Ruth Bernhard (American, 1905-2006)

Draped Torso with Hands, 1962

Platinum print, printed later

6-3/8 x 4-3/4 inches (16.2 x 12.1 cm) (image)

13-3/4 x 10-3/4 inches (sheet)

Signed in pencil, lower margin recto. Titled, dated,
and editioned 35/40 in pencil, verso.

Estimate: \$1,500-\$2,500



73106

Ruth Bernhard (American, 1905-2006)

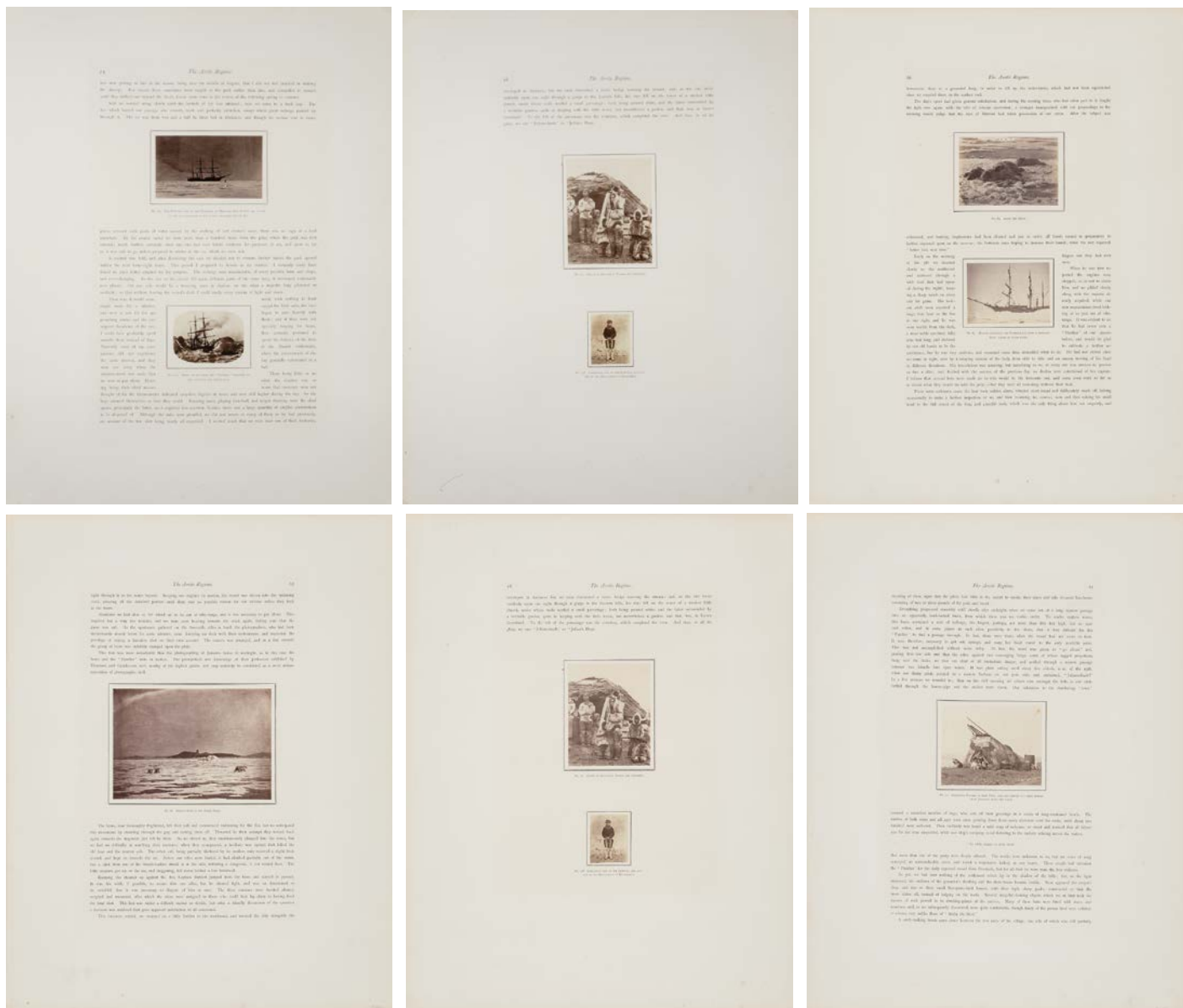
Perspective II, 1967

Gelatin silver print, printed later

9-1/4 x 13-5/8 inches (23.5 x 34.6 cm) (image/sheet)

Signed in pencil, mount recto. Signed, titled, and dated in pencil, and with photographer's stamp, mount verso.

Estimate: \$3,000-\$5,000



73107

William Bradford (American, 1823-1892)

The Arctic Regions (10 works), 1873

Albumen prints

5-1/4 x 7-3/4 inches (13.3 x 19.7 cm) (largest, sheets)

Three leaves, mounted on both sides with albumen prints from Bradford's photographically-illustrated book, *The Arctic Regions*.

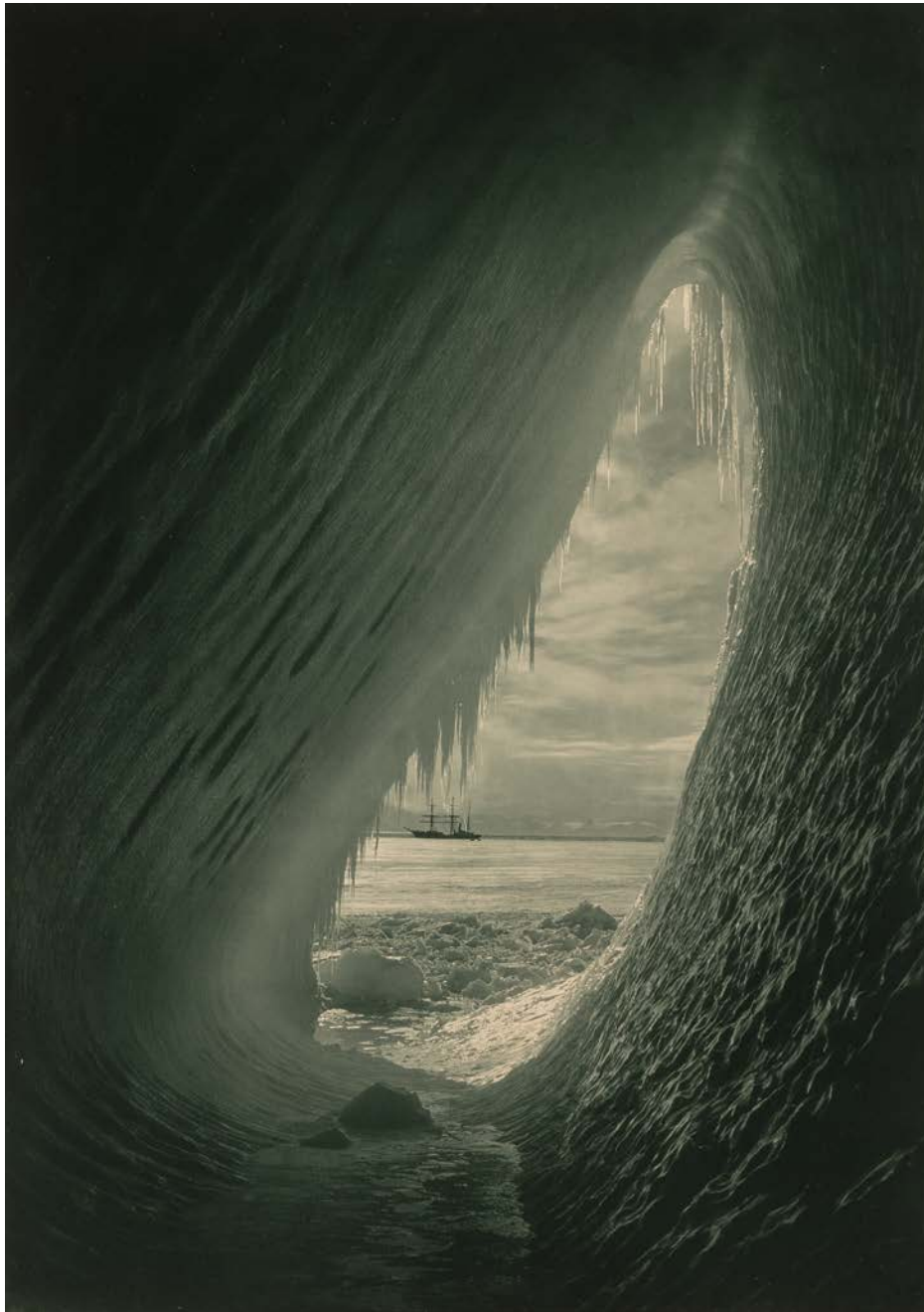
PROVENANCE:

Swann Galleries, New York, October 4, 2012, lot 1;

Acquired by the present owner from the above.

Captions include: No. 12. *Esquimaux Toupek, or skin tent, used for camping out when masking their journeys along the coast*; No. 13. *Group of Esquimaux women and children*; No. 13A. *Concordia, one of the dancers, and also one of the aristocracy of Kraksimut*; No. 82. *Nearer view of the Polar bear*; No. 84. *After the hunt*; No. 85. *Moored alongside the Hummock Ice, near a grounded berg, taking in fresh water*; No. 96. *Where we patiently waited and quietly hoped for the ice to open*; No. 97. *Hard at work under a full head of steam, trying to escape being nipped*. 12th of August; No. 99. *The Panther fast in the field-ice in Melville Bay, August 14; as far as the eye could see it was a vast unbroken sea of ice*; No. 100. *Beset on all sides, the 'Panther' remained in this situation for three days*.

Estimate: \$5,000-\$7,000



73108

Herbert Ponting (British, 1870-1935)

Cavern in an Iceberg, Scott's Last Expedition, 1912

Toned carbon print

17-3/4 x 12-3/4 inches (45.1 x 32.4 cm) (image)

Signed and titled in pencil, lower margin recto.

Property from a Private Collection

PROVENANCE:

The artist;

John Edward Archibald, England, gift from the above, 1932;

By descent from the above;

Bonhams, London, March 30, 2012, lot 162;

Acquired by the present owner from the above.

LITERATURE:

Fine Art Society, *Exhibition catalogue*, London, 1913, no. 118.

Estimate: \$8,000-\$12,000



73109

Alma Lavenson (American, 1897-1989)

Figurehead (Sailing Vessel), 1932

Gelatin silver print

9-1/2 x 7 inches (24.1 x 17.8 cm) (image)

10 x 8 inches (sheet)

Signed and dated in pencil, verso.

Estimate: \$3,000-\$5,000



73110

Carl Moon (American, 1879-1948)

Juan Martinez, Potter, 1920s

Toned gelatin silver print, printed later

14 x 8-7/8 inches (35.6 x 22.5 cm) (image/sheet)

Estimate: \$2,000-\$3,000



73111

Edward Sheriff Curtis (American, 1868-1952)

An Oasis in the Badlands, 1904

Toned gelatin silver print, printed later

5-5/8 x 7-3/4 inches (14.3 x 19.7 cm) (image)

7-1/4 x 9-1/4 inches (sheet)

Signed in ink, lower margin recto.

PROVENANCE:

Peter Fetterman Gallery, Santa Monica, California.

Estimate: \$4,000-\$6,000



73112

Timothy H. O'Sullivan (American, 1840-1882)

Black Canyon Looking Above From Mirror Bar (Colorado River Series No. 82), 1871

Albumen print

7-1/8 x 11 inches (18.1 x 27.9 cm) (image/sheet)

Numbered '82' in the negative. Printed with credit, title, date, and 'U.S. Department of War' seal, mount recto.

PROVENANCE:

Etherton Gallery, Tucson, Arizona;

Babcock Galleries, New York.

Estimate: \$3,000-\$5,000



73113

Edward Sheriff Curtis (American, 1868-1952)

Before the Storm, 1906

Toned gelatin silver print

5-3/4 x 7-3/4 inches (14.6 x 19.7 cm) (image)

8 x 9-7/8 inches (sheet)

Initialed in ink in the image. Signed in ink, lower margin recto.

LITERATURE:

Edward S. Curtis: The North American Indian, the Complete Portfolios, Taschen, 1997, p. 44;

J. Capture & M. Momaday, *Sacred Legacy: Edward S. Curtis and the North American Indian*, Simon and Schuster, 2000, p. 122-123.

Estimate: \$4,000-\$6,000



73114

James Van Der Zee (American, 1886-1983)

James Van Der Zee: Eighteen Photographs (complete portfolio), 1905-1938

Gelatin silver prints, printed 1974 by Richard Benson

7-3/4 x 9-3/4 inches (19.7 x 24.8 cm) (largest, sheets)

Each signed, editioned 39/75, and numbered sequentially I-XVIII in pencil, mount recto.

Published by Graphics International Ltd., Washington, D.C.

With original grey portfolio and slipcase.

Titles include: *Mrs. Turner, Lenox, Massachusetts, 1905; Whittier Preparatory School, Phoebus, Virginia, 1907; The Van Der Zee Men, Lenox, Massachusetts, 1908; Kate and Rachel Van Der Zee, Lenox, Massachusetts, 1909; Miss Suzie Porter, Harlem, 1915; Nude, Harlem, 1923; Marcus Garvey and Garvey Militia, Harlem, 1924; Garveyite Family, Harlem, 1924; Dancer, Harlem, 1925; Portrait of an Actor, Harlem, 1929; Swimming Team, Harlem, 1925; Wedding Day, Harlem, 1926; Black Jews, Harlem, 1926; Atlantic City, 1930; Portrait of Two Brothers and Their Sister, Harlem, 1931; Couple, Harlem, 1932; The Heiress, Harlem, 1938; Daddy Grace, Harlem, 1938.*

Estimate: \$30,000-\$50,000



73115

Walker Evans

(American, 1903-1975)

River Hill Cafe, Alabama, 1936

Toned gelatin silver print on

Kodak paper, printed later

10-1/2 x 13-1/2 inches

(26.7 x 34.3 cm) (image)

11 x 14 inches (sheet)

Library of Congress

'Photoduplication Service'

stamp, verso.

Estimate: \$1,500-\$2,500

73116

Walker Evans

(American, 1903-1975)

Converted Home

(*Drish House*),

Alabama, 1936

Toned gelatin silver print,

printed later

10-3/8 x 13-1/4 inches

(26.4 x 33.7 cm) (image)

11 x 14 inches (sheet)

Library of Congress

'Photoduplication Service'

stamp, verso.

Estimate: \$1,500-\$2,500

73117

Walker Evans

(American, 1903-1975)

Roadside Stand near

Birmingham, Alabama, 1936

Gelatin silver print, printed later

10-1/2 x 13-3/8 inches

(26.7 x 34.0 cm) (image)

11 x 13-7/8 inches (sheet)

Library of Congress

'Photoduplication Service' stamp, verso.

Estimate: \$1,500-\$2,500



73118

Walker Evans

(American, 1903-1975)

Roadside Store between

Tuscaloosa and Greensboro,

Alabama, 1936

Gelatin silver print on Kodak paper, printed later

10-1/2 x 13-1/2 inches

(26.7 x 34.3 cm) (image)

11 x 14 inches (sheet)

Library of Congress

'Photoduplication Service' stamp, verso.

Estimate: \$1,500-\$2,500





73119

Dorothea Lange (American, 1895-1965)

*Migratory Cotton Picker,
Eloy, Arizona, 1940*
Gelatin silver print, printed
later

10-3/8 x 13-3/8 inches
(26.4 x 34.0 cm) (image)
11 x 14 inches (sheet)

Estimate: \$1,500-\$2,500



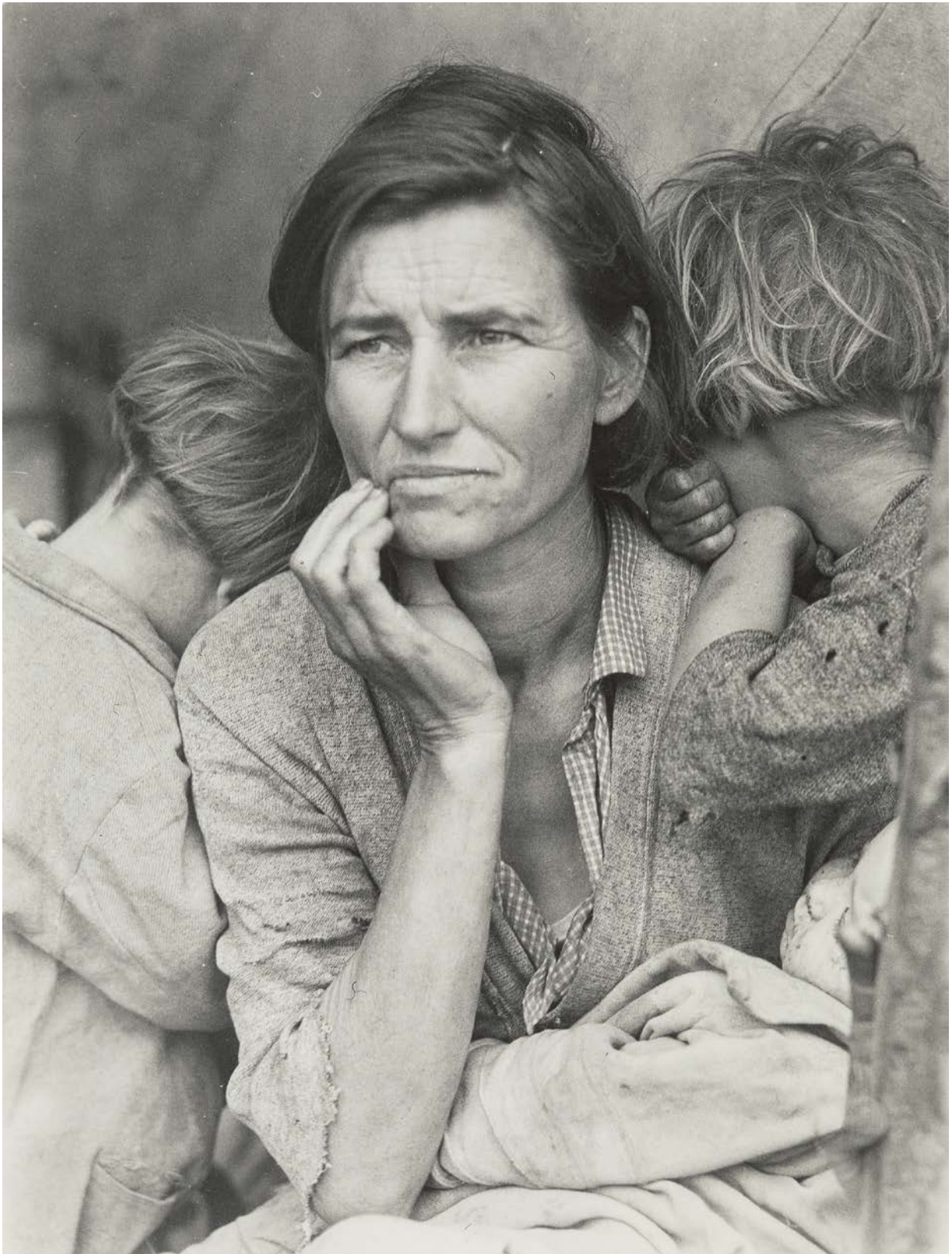
73120

Dorothea Lange (American, 1895-1965)

*Woman of the High Planes (Nettie Featherston),
Texas Panhandle, 1938*

Gelatin silver print, printed later
13-1/2 x 10-1/2 inches (34.3 x 26.7 cm) (image)
13-7/8 x 11 inches (sheet)

Estimate: \$1,500-\$2,500



73121

Dorothea Lange (American, 1895-1965)

Migrant Mother, 1936

Gelatin silver print, printed later, ferrotyped

9-1/2 x 7-1/4 inches (24.1 x 18.4 cm) (image)

10 x 8 inches (sheet)

Library of Congress 'Photoduplication Service' stamp, verso.

Estimate: \$3,000-\$5,000



73122

Walker Evans (American, 1903-1975)

*Floyd Burroughs, Cotton Sharecropper,
Hale County, Alabama, 1936*

Toned gelatin silver print on Kodak paper, printed later
13-1/2 x 10-1/2 inches (34.3 x 26.7 cm) (image)

14 x 11 inches (sheet)

Library of Congress 'Photoduplication Service' stamp, verso.

Estimate: \$1,500-\$2,500



73123

Dorothea Lange (American, 1895-1965)

California "New Deal" Newsstand, San Francisco, 1939

Gelatin silver print, printed later

10-1/2 x 10 inches (26.7 x 25.4 cm) (image)

11 x 14 inches (sheet)

Library of Congress 'Photoduplication Service' stamp, verso.

Estimate: \$1,500-\$2,500



73124

Dorothea Lange (American, 1895-1965)

May Day Listener at Rally, 1934

Gelatin silver print, printed before 1965

9-1/2 x 7-1/2 inches (24.1 x 19.1 cm) (image)

10 x 8 inches (sheet)

Photographer's '1163 Euclid Avenue, Berkeley, California' credit stamp, verso.

LITERATURE:

C. Quirke, *Dorothea Lange, Documentary Photography, and Twentieth-Century America*, Taylor & Francis, 2019, fig. 4.2.

Estimate: \$6,000-\$8,000



73125

Dorothea Lange (American, 1895-1965)

Farmer in Town Idling near the County Courthouse, Person County, North Carolina, 1939

Gelatin silver print, printed later, ferrotyped
7-5/8 x 7-3/4 inches (19.4 x 19.7 cm) (image)

10 x 8-1/8 inches (sheet)

Photographer's 'Farm Security Administration' credit stamp, verso.

Estimate: \$1,500-\$2,500



73126

Dorothea Lange (American, 1895-1965)

Consumer Relationships, San Francisco, 1952

Gelatin silver print, printed later
10-3/8 x 10-3/8 inches (26.4 x 26.4 cm) (image)

14 x 11 inches (sheet)

Estimate: \$1,500-\$2,500



73127

W. Eugene Smith (American, 1918-1978)

Frankie Manning and Ann Johnson

doing the Congerero (diptych), 1941

Gelatin silver prints, ferrotyped

9-1/2 x 7-3/4 inches (24.1 x 19.7 cm) (images/sheets)

Each with photographer's Black Star credit stamp, verso.

Property from the Collection of Susan and G. Ray Hawkins,
Beverly Hills, California

LITERATURE:

LIFE Magazine, June 16, 1941, pp. 49-50.

Estimate: \$2,000-\$3,000

73128

Dorothea Lange (American, 1895-1965)

A Sign of the Times (Mended Stockings,

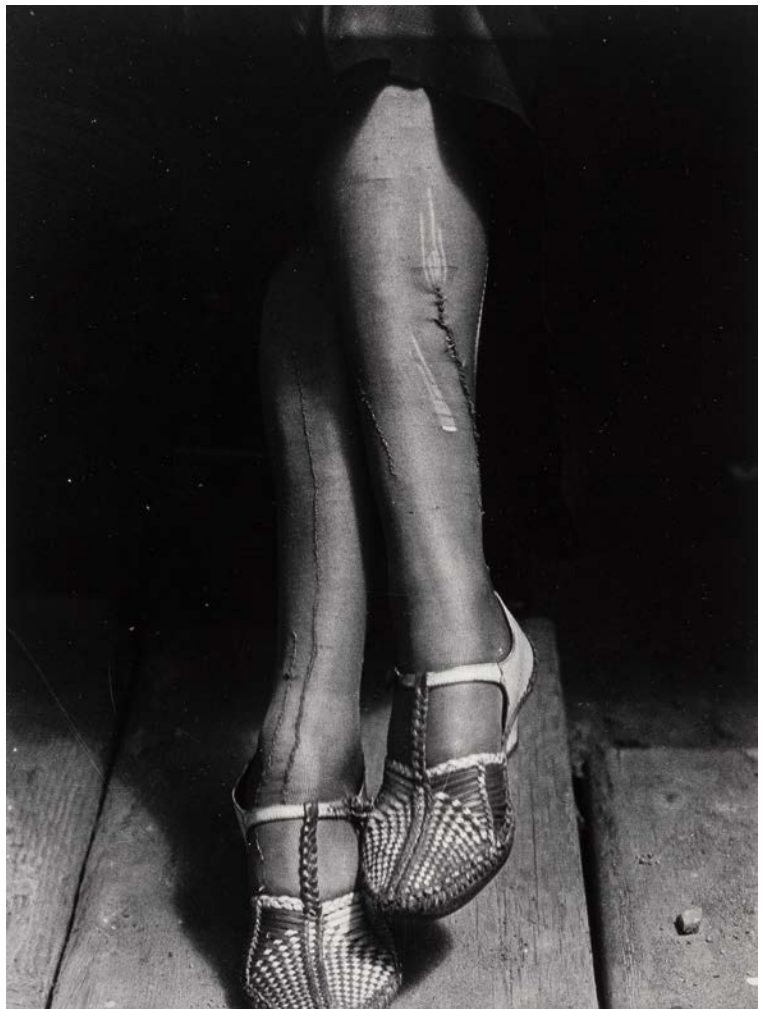
Stenographer, San Francisco), 1934

Gelatin silver print, printed later

10 x 7-1/4 inches (25.4 x 18.4 cm) (image)

14 x 11 inches (sheet)

Estimate: \$1,500-\$2,500





73129

Henry Wessel
(American, b. 1942)

Utah, 1974

Gelatin silver print

15 x 22-1/2 inches

(38.1 x 57.2 cm) (image)

20 x 24 inches (sheet)

Signed, titled, dated, and
editioned 2/12 in pencil, verso.

Estimate: \$3,000-\$5,000



73130

Margaret Bourke-White
(American, 1904-1971)

*Oil Tanks, Standard Oil
Company of Ohio, 1930s*

Toned gelatin silver print

9-3/4 x 13-1/2 inches

(24.8 x 34.3 cm) (image/sheet)

Photographer's stamp, verso.

Estimate: \$3,000-\$5,000



73131

O. Winston Link (American, 1914-2001)

NW 609, Watering the 104, Bristol Roundhouse, Bristol, Virginia, 1955

Gelatin silver print, printed 1993

15-3/8 x 19-3/8 inches (39.1 x 49.2 cm) (image)

16 x 19-7/8 inches (sheet)

Signed, titled, and dated in pencil, and with photographer's copyright stamp, verso.

Estimate: \$4,000-\$6,000



73132

Henry Wessel (American, b. 1942)

Buena Vista, Colorado, 1973

Gelatin silver print

15 x 22-1/2 inches (38.1 x 57.2 cm) (image)

20 x 24 inches (sheet)

Signed, titled, and editioned 1/12 in pencil, verso.

Estimate: \$3,000-\$5,000



73133

George Tice (American, b. 1938)

Telephone Booth, 3 A.M., Rahway, New Jersey, 1974

Gelatin silver print, printed later

13 x 10-3/8 inches (33.0 x 26.4 cm) (image/sheet)

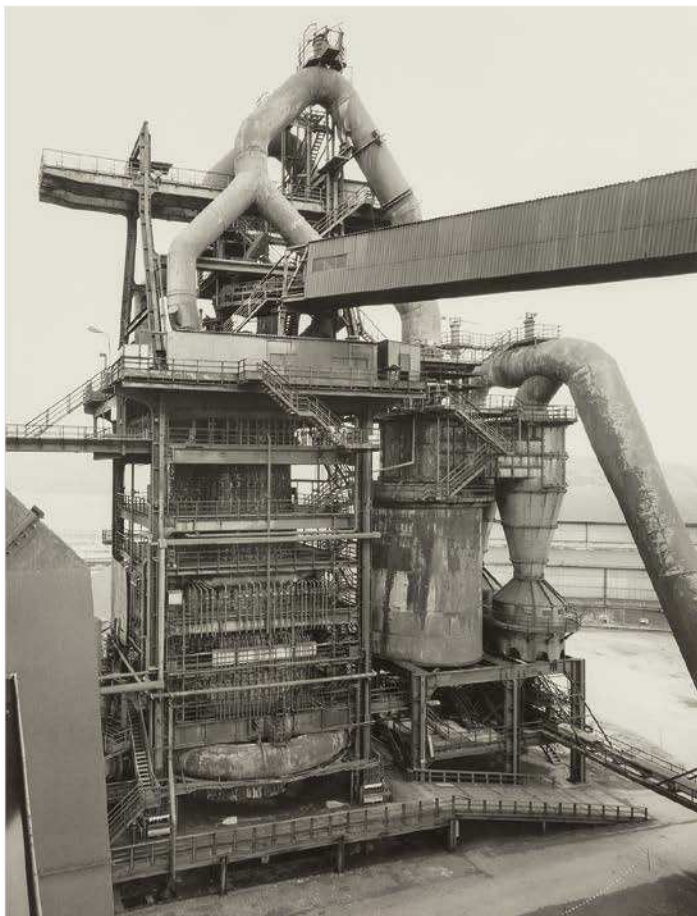
Signed in pencil, mount recto.

PROVENANCE:

Peter Fetterman Gallery, Santa Monica, California;

Acquired by the present owner from the above, 1999.

Estimate: \$3,000-\$5,000



73134

Bernd Becher (German, 1931-2007) and Hilla Becher (German, 1934-2015)
Blast-Furnaces, Ilse and Hanover (2 works from Sequence portfolio), circa 1982
 Offset lithograph prints, printed 1998
 12-3/4 x 10 inches (32.4 x 25.4 cm) (images)
 19-3/4 x 15-3/4 inches (sheets)
 Each signed and editioned 34/60 in pencil, and with publisher's stamp, verso.
 Published by Edition Schellmann, Munich.

Estimate: \$1,500-\$2,500



73135

George Tice (American, b. 1938)

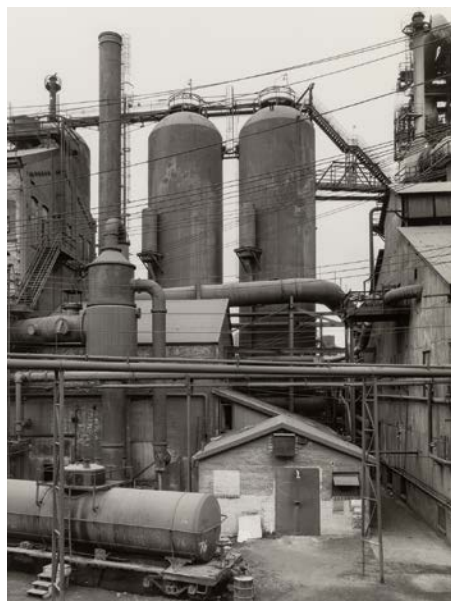
Petit's Mobile Station, Cherry Hill, New Jersey, 1974

Selenium toned gelatin silver print on Kodak Kodabromide paper, printed 1979

10-1/2 x 13-1/4 inches (26.7 x 33.7 cm) (image/sheet)

Signed in pencil, mount recto. Titled and dated in pencil, mount verso.

Estimate: \$6,000-\$8,000



73136

Bernd Becher (German, 1931-2007) and Hilla Becher (German, 1934-2015)

Hot Blast Stoves (10 works), 1988

Gelatin silver prints, ferrotyped

15-7/8 x 12-1/8 inches (40.3 x 30.8 cm) (images/sheets)

The first image signed, titled, and with installation diagram in pencil, mount verso. Each consecutively numbered 1-10 verso.

Property from a Private Collection

PROVENANCE:

Daniel Weinberg Gallery, San Francisco, California;

Private collection, Minneapolis, Minnesota;

Christie's, New York, November 19, 1997, lot 350;

Phillips, New York, November 13, 2001, lot 206;

Acquired by the present owner from the above.

Titles include: *Differdingen, Luxembourg; Neues Maison, France; Ilseder Hutte, West Germany; Duisburg-Heidrich, Ruhr; Duisburg-Heidrich, Ruhr; Stuebenville, Ohio; Marchienne/Charleroi, Belgium; Ilseder Hutte, West Germany; Georgsmarien Hutte, Osnabruck, West Germany; Rombas, France.*

Estimate: \$80,000-\$120,000





73137

Aaron Siskind (American, 1903-1991)

Gloucester 6, 1945

Gelatin silver print, printed circa 1950s

9-5/8 x 7-5/8 inches (24.4 x 19.4 cm) (image/sheet)

Dated in pencil and with photographer's stamp, mount verso.

Estimate: \$1,500-\$2,500



73138

Aaron Siskind (American, 1903-1991)

Gloucester 11, 1944

Gelatin silver print

12-5/8 x 9-7/8 inches (32.1 x 25.1 cm) (image/sheet)

Dated in pencil and with photographer's stamp, mount verso.

Estimate: \$1,500-\$2,500

73139

Aaron Siskind

(American, 1903-1991)

Gloucester 15, 1944

Gelatin silver print, printed
circa 1950s

9-3/4 x 7-3/4 inches

(24.8 x 19.7 cm) (image)

10 x 8 inches (sheet)

Estimate: \$1,500-\$2,500



73140

Aaron Siskind (American, 1903-1991)

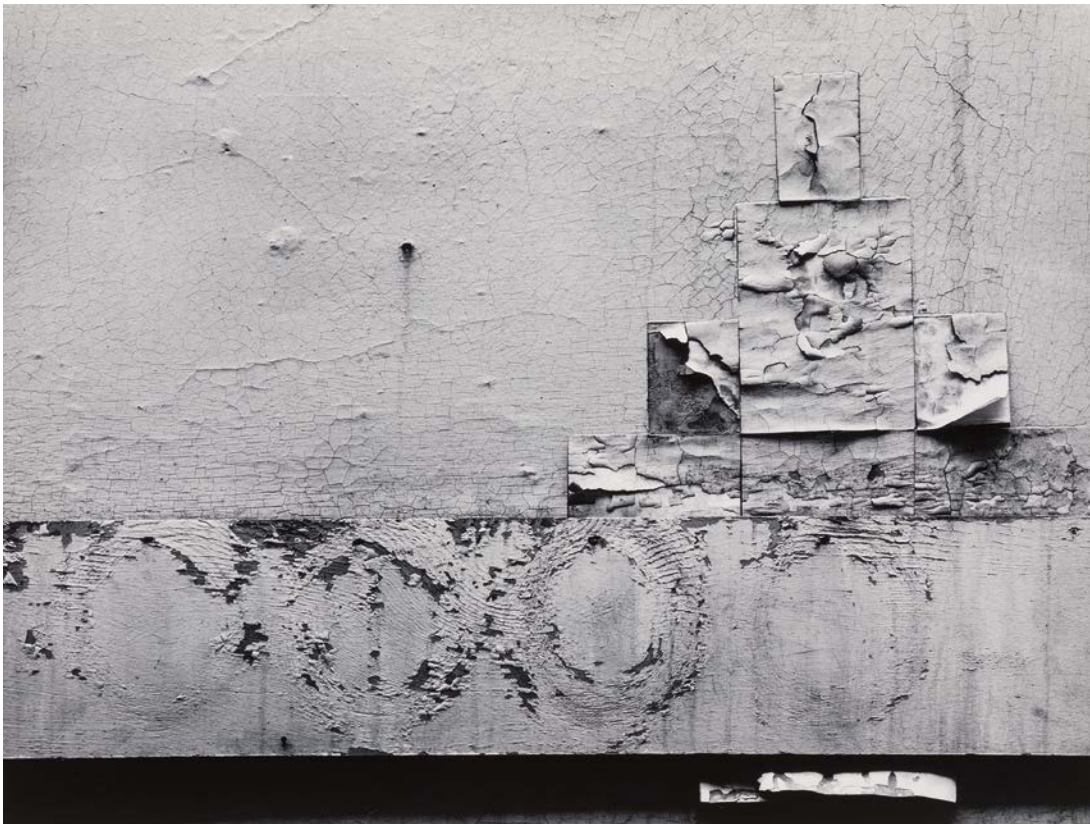
Gloucester 12, 1944

Gelatin silver print

9-1/8 x 7-1/4 inches (23.2 x 18.4 cm) (image/sheet)

Estimate: \$1,500-\$2,500





73141

Aaron Siskind
(American, 1903-1991)

Chicago 27, 1960

Gelatin silver print

13-3/8 x 16-3/8 inches

(34.0 x 41.6 cm) (image/sheet)

Signed, titled, and dated in ink,
mount verso.

Estimate: \$1,500-\$2,500



73142

Aaron Siskind (American, 1903-1991)

Untitled (Inner Tube), 1940s

Gelatin silver print

9-5/8 x 7-1/8 inches (24.4 x 18.1 cm) (image/sheet)

Estimate: \$2,000-\$3,000

73143

Aaron Siskind (American, 1903-1991)

Jerome, Arizona 21, 1949

Gelatin silver print, printed later

6-1/8 x 4-1/2 inches (15.6 x 11.4 cm) (image/sheet)

Signed in pencil, mount recto.

LITERATURE:

C. Chiarenza, *Aaron Siskind: Pleasures and Terrors*,
Center for Creative Photography, 1982, p. 121, fig. 133.

Estimate: \$1,500-\$2,500



73144

Aaron Siskind (American, 1903-1991)

Vera Cruz 198, 1973

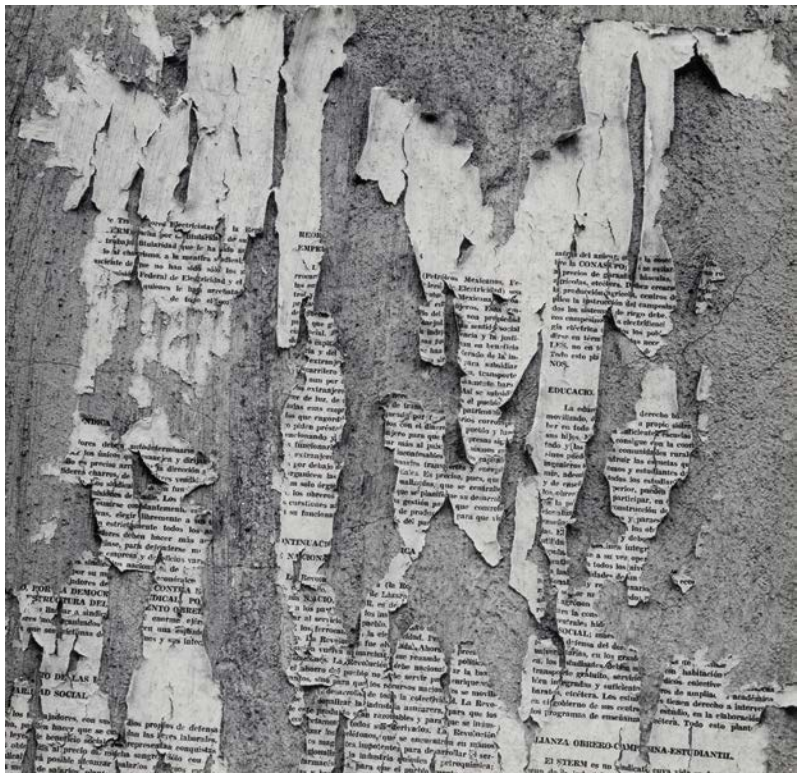
Gelatin silver print

9-1/2 x 9-5/8 inches (24.1 x 24.4 cm) (image)

14 x 11 inches (sheet)

Signed, titled, and dated in ink, lower margin recto.

Estimate: \$1,500-\$2,500





73145

Aaron Siskind (American, 1903-1991)

Vera Cruz 172, 1973

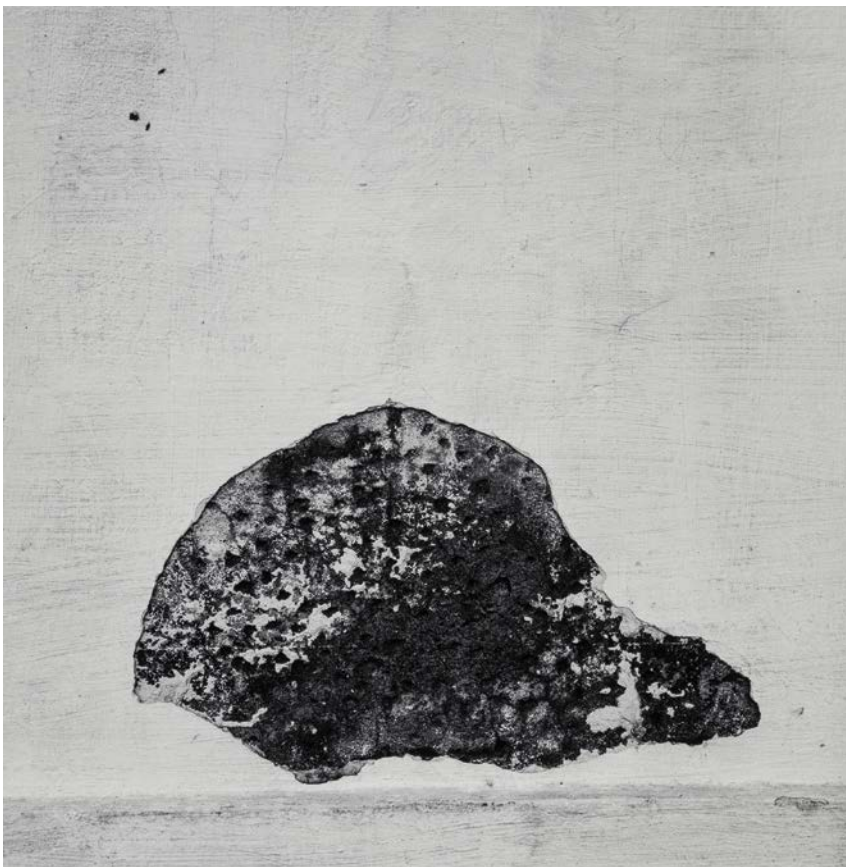
Gelatin silver print

9-1/2 x 9-1/4 inches (24.1 x 23.5 cm) (image)

14 x 11 inches (sheet)

Signed, titled, and dated in ink, lower margin recto.

Estimate: \$1,500-\$2,500



73146

Aaron Siskind (American, 1903-1991)

Vera Cruz 173, 1973

Gelatin silver print

9-1/2 x 9-1/4 inches (24.1 x 23.5 cm) (image)

14 x 11 inches (sheet)

Signed, titled, and dated in ink, lower margin recto.

Estimate: \$1,500-\$2,500

73147

Aaron Siskind

(American, 1903-1991)

Chicago 25, 1960

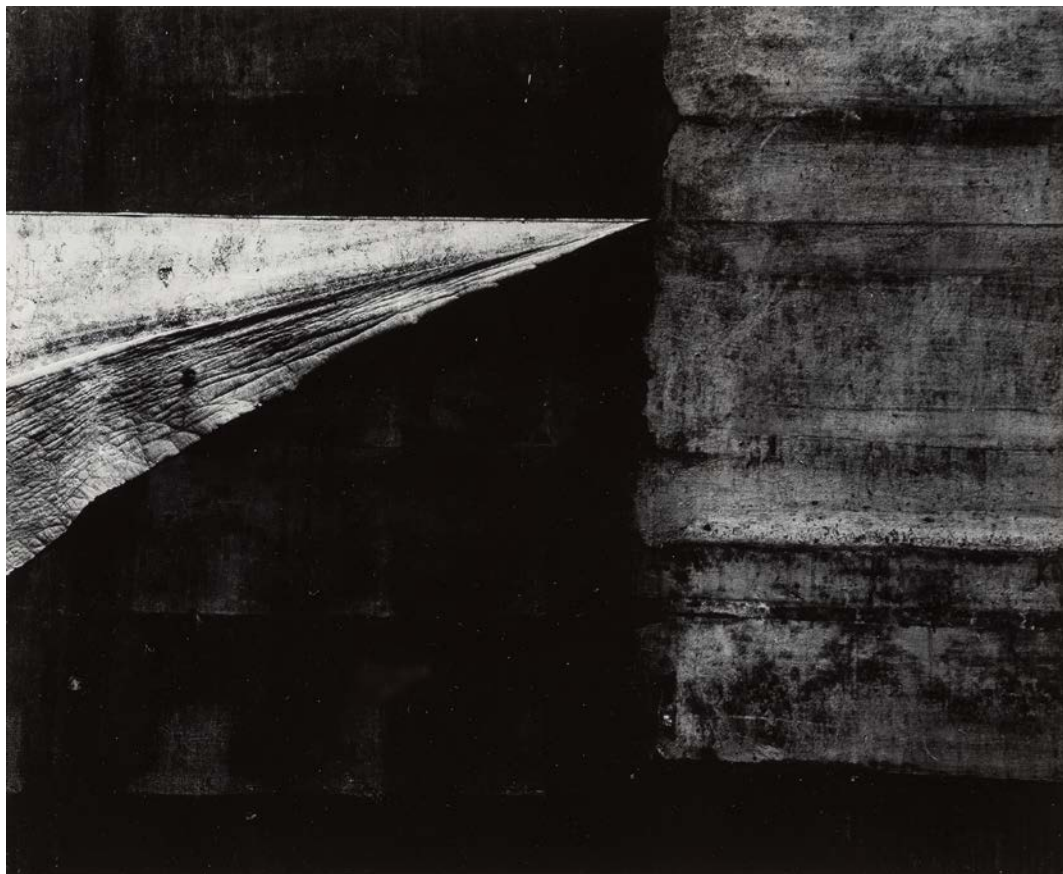
Gelatin silver print

13-1/2 x 16-1/2 inches

(34.3 x 41.9 cm) (image/sheet)

Signed, titled, and dated in ink,
verso.

Estimate: \$1,500-\$2,500



73148

Aaron Siskind (American, 1903-1991)

Untitled, 1945

Gelatin silver print, printed circa 1950s

9-1/2 x 7-1/4 inches (24.1 x 18.4 cm) (image)

10 x 8 inches (sheet)

Dated in pencil and with photographer's stamp, mount verso.

Estimate: \$1,500-\$2,500





73149

Imogen Cunningham
(American, 1883-1976)

Reflections, Sudbury Hill, 1961

Gelatin silver print

7-1/2 x 9-3/4 inches

(19.1 x 24.8 cm) (image)

8-3/8 x 9-3/4 inches (sheet)

Titled and dated in ink, lower margin recto. Photographer's 'Green Street, San Francisco' credit stamp, verso.

Estimate: \$1,500-\$2,500



73150

André Kertész (Hungarian, 1894-1985)

Untitled (Armonk, New York), 1959

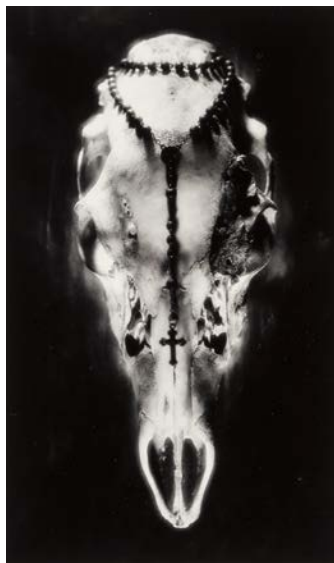
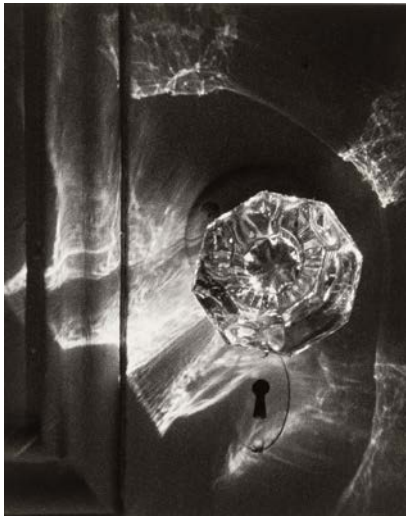
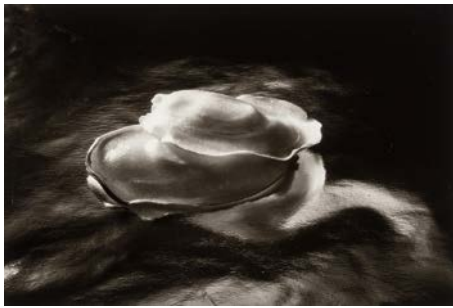
Gelatin silver print

9-3/4 x 7-3/4 inches (24.8 x 19.7 cm) (image)

10 x 8 inches (sheet)

Signed and dated in pencil, and with photographer's stamp, verso.

Estimate: \$2,000-\$3,000



73151

Ruth Bernhard (American, 1905-2006)

The Gift of the Commonplace Portfolio (complete with 10 photographs), 1936-1975

Gelatin silver prints, printed 1976

9-5/8 x 7-3/8 inches (24.4 x 18.7 cm); and the reverse (largest, sheets)

Each signed and editioned A.P. in pencil, mount recto. Titled and numbered in pencil, mount verso. Signed in ink on the colophon. All in brown card folder in black cloth-covered case. Self-published.

Titles include: *Hand in Hand*, 1956; *Apple Tree*, 1973; *Door Knob*, 1975; *Candy*, 1942; *Two Shells*, 1943; *Thistle*, 1972; *Two Leaves*, 1952; *Rag*, 1971; *Doll's Head*, 1936; and *Skull and Rosary*, 1945.

Estimate: \$4,000-\$6,000





73152

Abelardo Morell (Cuban, b. 1948)

Camera Obscura, Image of the Grand Tetons in Resort Room, 1996

Gelatin silver print

32 x 40-1/4 inches (81.3 x 102.2 cm) (image)

36-1/2 x 44-3/4 inches (sheet)

Signed, titled, dated, and editioned 4/15 in ink, lower margin recto.

Estimate: \$2,000-\$3,000



73153

Imogen Cunningham (American, 1883-1976)

Shells with Single Turban, circa 1930

Gelatin silver print, printed 1970s

4-3/4 x 6-1/8 inches (12.1 x 15.6 cm) (image)

5 x 7 inches (sheet)

This lot is accompanied by a certificate of authenticity from the Imogen Cunningham Trust, dated December 30, 1990.

Estimate: \$6,000-\$8,000



73154

František Drtikol (Czech, 1883-1961)

Pierrot with Columbina, circa 1922

Gelatin silver print

11-3/8 x 9 inches (28.9 x 22.9 cm) (image/sheet)

Embossed with photographer's copyright blindstamp in the image.

Property from the Collection of Susan and G. Ray Hawkins, Beverly Hills, California

While the identity of the male Pierrot figure remains a mystery, the woman pictured in the present work is likely dancer and actress Ervina Kupferova, the artist's muse and first wife.

Estimate: \$1,500-\$2,500



73155

Ilse Bing

(German/American, 1899-1998)

Gold Lace Shoes, Paris, 1935

Gelatin silver print, printed later

9-1/2 x 11-7/8 inches

(24.1 x 30.2 cm) (sight)

Signed and dated in ink in the image.

Estimate: \$1,500-\$2,500



73156

Horst P. Horst (American/German, 1906-1999)

Coco Chanel Reclining (Paris), 1937

Gelatin silver print on Agfa paper, printed 1980s

7 x 6-7/8 inches (17.8 x 17.5 cm) (image)

12 x 11 inches (sheet)

Collector's stamp, verso.

PROVENANCE:

William Abranowicz (Horst's assistant and printer);

Private collection.

Estimate: \$2,000-\$3,000



73157

Lillian Bassman (American, 1917-2012)

Barbara Mullins, Ritz Hotel, Paris (for Harper's Bazaar), 1949

Gelatin silver print, printed later

15-1/2 x 20-1/8 inches (39.4 x 51.1 cm) (image)

20 x 24 inches (sheet)

Signed, titled, and dated in ink, verso.

Estimate: \$5,000-\$7,000



73158

Melvin Sokolsky (American, 1933-2022)

Green Angel, New York, 1965

Digital pigment print, printed 1995

42-1/2 x 42-1/2 inches (108.0 x 108.0 cm) (sight)

Signed, titled, and dated in pencil on artist's label, mount verso.

Estimate: \$20,000-\$30,000



73159

Ormond Gigli (American, b. 1925)

Ford Models, 1966

Dye transfer print

18-7/8 x 15 inches (47.9 x 38.1 cm) (image/sheet)

Signed in ink in the image. Signed, dated, and editioned 2/3 in red crayon, mount verso.

Property from a Private Collection

PROVENANCE:

Christie's, New York, October 4, 2001, lot 268;

Acquired by the present owner from the above.

Estimate: \$6,000-\$8,000



73160

Ormond Gigli (American, b. 1925)

Girls in the Windows, New York City, 1960

Dye coupler print, printed later

23-3/4 x 24 inches (60.3 x 61.0 cm) (image)

Signed, titled, dated, and editioned AP 1/4 in ink, lower margin recto.

LITERATURE:

A. Hollander, *Reflections in a Glass Eye: Works from the International Center of Photography*, Little Brown, 2000, pl. 63;

P. Fetterman, *Woman: A Celebration*, Chronicle, 2003, pl. 48;

O. Gigli, *Girls in the Windows and Other Stories*, Powerhouse Books, 2013, p. 23, illustrated on the cover.

Estimate: \$20,000-\$30,000



73161

Slim Aarons (American, 1916-2006)

Poolside Pairs, 1970

Digital pigment print, printed later

37-7/8 x 56-3/8 inches (96.2 x 143.2 cm) (image)

40 x 60 inches (sheet)

Embossed with photographer's estate blindstamp and editioned 38/150 in ink, lower margin recto.

This lot is accompanied by a certificate of authenticity from Getty Images.

Estimate: \$8,000-\$12,000



73162

Helmut Newton (German/Australian, 1920-2004)

Père Lachaise, Tomb of Talma, Paris, 1977

Gelatin silver print, printed later

14-1/4 x 9-1/2 inches (36.2 x 24.1 cm) (image)

15-7/8 x 12 inches (sheet)

Signed in pencil and editioned 9/75 in photographer's 'Private Property' copyright stamp, verso.

PROVENANCE:

G. Ray Hawkins Gallery, Beverly Hills, California;

Acquired by the present owner from the above, 1988.

Estimate: \$12,000-\$18,000



73163

Patrick Demarchelier (French, b. 1943)

Cindy Crawford, New York, 1993

Gelatin silver print

18-1/4 x 13-1/4 inches (46.4 x 33.7 cm) (image)

24-1/2 x 19-3/4 inches (sheet)

Signed, titled, dated, and editioned 5/20 in pencil, and with photographer's stamps, mount verso.

PROVENANCE:

Staley Wise Gallery, New York.

Estimate: \$4,000-\$6,000



73164

Marvin Scott (American, b. 1944)

Marilyn Monroe on an Elephant (from Marilyn's Circus), 1955

Gelatin silver print, printed later

49 x 39 inches (124.5 x 99.1 cm) (image/sheet)

Signed and editioned 1/4 in ink in the image.

This iconic image and the ones in lot 73167 were taken in March of 1955, when "America's Sex Goddess" made a guest appearance at a charity opening of the Ringling Brothers, Barnum & Bailey Circus at Madison Square Garden in New York City. In her first public appearance since her divorce from Joe DiMaggio, Monroe donned a characteristically form-fitting costume, mounted a pink elephant, and strode into the ring to roaring applause from the thousands in attendance. These rare photographs capture the magnetic beauty of a Hollywood star who continues to capture the imagination of new generations of fans, even sixty years after her death. This captivating series was shot by Marvin Scott, then only fifteen years old, an enterprising young photographer who secured entry into the event with his high school press pass. Marvin Scott is currently an Emmy Award-winning television reporter in New York City, who will never forget that evening or Monroe's love affair with the camera.

Estimate: \$7,000-\$10,000



73165

Sam Shaw (American, 1912-1999)

Marilyn Monroe, Improvisation in Central Park (for Look Magazine), 1957

Gelatin silver print

13-1/2 x 9 inches (34.3 x 22.9 cm) (image)

14 x 11 inches (sheet)

Signed and titled in ink, mat recto. Signed in ink, verso.

Estimate: \$1,500-\$2,500



73166

Sam Shaw

(American, 1912-1999)

Marilyn Monroe, Amagansett, New York, 1957

Dye coupler print on Kodak paper, printed later

10-3/4 x 13-3/4 inches

(27.3 x 34.9 cm) (sight)

Signed in ink in the image.

Estimate: \$1,500-\$2,500



73167

Marvin Scott (American, b. 1944)

Marilyn's Circus (8 works), 1955

Gelatin silver prints, printed later

13-7/8 x 10-7/8 inches (35.2 x 27.6 cm) (images)

14 x 11 inches (sheets)

Each signed in ink in the image and signed, titled, and dated in ink, verso.

Estimate: \$4,000-\$6,000





73168

Bert Stern (American, 1929-2013)

Marilyn Monroe (contact sheet from the Last Sitting), 1962

Digital pigment print, printed later

14 x 10-5/8 inches (35.6 x 27.0 cm) (image)

15-3/4 x 11-3/4 inches (sheet)

Signed in red crayon, lower margin recto.

Estimate: \$1,500-\$2,500



73169

Philippe Halsman (American, 1906-1979)

Marilyn Monroe (cover for Life Magazine), 1952

Gelatin silver print, printed later

12-3/4 x 9-7/8 inches (32.4 x 25.1 cm) (sight)

Editioned 107/250 in ink in photographer's estate stamp, verso.

Estimate: \$2,000-\$3,000



73170

Bert Stern (American, 1929-2013)

Marilyn Monroe, "Marilyn Aroused" (from The Last Sitting), 1962

Dye coupler print on Kodak paper, printed later
18-3/4 x 19 inches (47.6 x 48.3 cm) (image)

24 x 20 inches (sheet)

Signed in ink, lower margin recto. Editioned 225/250
in ink in 'Edward Weston Graphics' stamp, verso.

Estimate: \$1,500-\$2,500



73171

Bert Stern (American, 1929-2013)

Marilyn Monroe, "I Beg of You" (from The Last Sitting), 1962

Dye coupler print on Kodak paper, printed later
19 x 19 inches (48.3 x 48.3 cm) (image)

24 x 20 inches (sheet)

Signed in ink, lower margin recto. Editioned 225/250
in ink in 'Edward Weston Graphics' stamp, verso.

Estimate: \$1,500-\$2,500



73172

Sam Shaw (American, 1912-1999)

Marilyn Monroe (The Seven Year Itch), 1954

Gelatin silver print, printed later, ferrotyped

12-1/4 x 10-1/4 inches (31.1 x 26.0 cm) (image)

14 x 11 inches (sheet)

Signed in ink, mat recto.

Estimate: \$2,000-\$3,000



73173

Ernst Haas
(American/Austrian, 1921-1986)

Marilyn Monroe, Clark Gable, and Montgomery Clift (on the set of The Misfits), 1960

Gelatin silver print, printed later
8-3/4 x 13 inches

(22.2 x 33.0 cm) (image)

11 x 14 inches (sheet)

Photographer's studio stamp,
verso.

Property from the Collection
of Susan and G. Ray Hawkins,
Beverly Hills, California

Estimate: \$1,500-\$2,500



73174

Eve Arnold (American, 1913-2012)

Marilyn Monroe Studio Session, Hollywood, California, 1960

Gelatin silver print

10 x 7-1/4 inches (25.4 x 18.4 cm) (image)

10 x 8 inches (sheet)

Signed, titled, and dated in pencil, and with photographer's
'Magnum Photo' stamp, verso.

LITERATURE:

E. Arnold, *Marilyn Monroe: An Appreciation*, Knopf, 1987, p. 132
(variant).

Estimate: \$1,500-\$2,500

73175

John Florea (American, 1916-2000)

Marilyn Monroe, circa 1953

Dye coupler print on Kodak paper, printed later
58 x 46-1/4 inches (147.3 x 117.5 cm) (sight)

Estimate: \$2,000-\$3,000



73176

Sam Shaw (American, 1912-1999)

Marilyn Monroe with a Carnation, Amagansett, New York, 1957

Dye coupler print on Kodak paper, printed later
13 x 8-3/4 inches (33.0 x 22.2 cm) (sight)

Signed in ink in the image.

Estimate: \$1,500-\$2,500





73177

Orval Hixon (American, 1884-1982)

Orval Hixon Portfolio (complete with 13 photographs), 1918-1925

Toned gelatin silver prints, printed 1976

13 x 9-3/4 inches (33.0 x 24.8 cm); and the reverse (largest, sheets)

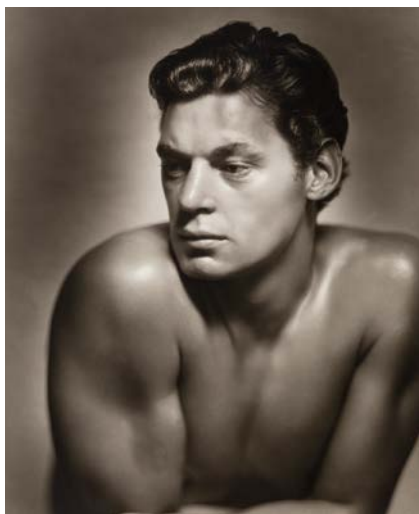
Each signed, titled, and dated in pencil, verso. Each with signed colophon and editioned 9/30 (plus 3 artist's proofs).

Published by G. Ray Hawkins Gallery, 1976.

Property from the Collection of Susan and G. Ray Hawkins, Beverly Hills, California

Titles include: *Theda Bara*, 1921; *Evelyn Nesbit Thaw*, 1920; *Ruth St. Dennis*, 1918; *Ernestine Meyers*, 1920; *Vanda Hoff*, 1920; *Untitled*, 1920; *Zoe Barnett*, 1920; *Untitled*, 1921; *Ernestine Meyers*, 1920; *Flying Ina Alcova*, 1920; *Nan Halperin*, 1920; *Ernestine Meyers*, 1920; and *Ole Olson*, 1925.

Estimate: \$2,000-\$3,000



73178

George Hurrell (American, 1904-1992)

Portfolio II (complete with 8 photographs), 1930-1946

Gelatin silver prints, printed 1979

19 x 15-1/2 inches (48.3 x 39.4 cm); and the reverse (images)

20 x 16 inches; and the reverse (sheets)

Each signed and editioned 30/250 in ink, lower margin recto.

Published by Creative Art Images, Inc., Los Angeles.

Sitters include Dorothy Lamour, Ramon Navarro, Greta Garbo, Johnny Weissmuller, Douglas Fairbanks, Robert Taylor, Hedy Lamarr, and Jane Russell.

This lot is accompanied by a framed plate list.

Estimate: \$2,000-\$3,000



73179

Edward Steichen (American, 1879-1973)

Portrait Sequence of Hugo Knudsen (10 works), circa 1910

Gelatin silver prints

8 x 7-1/4 inches (20.3 x 18.4 cm) (image/sheet, largest)

One credited, titled, and signed by Beatrice Knudsen in pencil, verso.

Property from the Collection of Susan and G. Ray Hawkins, Beverly Hills, California

A titan of the printing world, Hugo Knudsen is best known for his invention of the lithographic halftone printing process, still in use today. At the time of its development, this process was the most advanced method of photo reproduction yet, and was subsequently used by Steichen himself.

Estimate: \$2,000-\$3,000



73180

George Hurrell (American, 1904-1992)

Portfolio III (complete with 10 photographs), 1932-1942

Gelatin silver prints, printed 1979-1980

15-1/4 x 19-3/8 inches (38.7 x 49.2 cm); and the reverse (images)

16 x 20 inches; and the reverse (sheets)

Each signed and editioned 108/250 in ink, lower margin recto.

Published by Creative Art Images, Inc., Los Angeles.

Sitters include Anna May Wong, Charles Boyer, Joan Crawford, Jascha Heifetz, Ann Sheridan, Gilbert Roland, James Cagney, John Barrymore, Veronica Lake, and Gene Tierney.

This lot is accompanied by a framed plate list.

Estimate: \$2,000-\$3,000



73181

Edward Weston (American, 1886-1958)

Vicente Escudero, 1935

Gelatin silver print

4-1/2 x 3-1/2 inches (11.4 x 8.9 cm) (image/sheet)

Signed, titled, and dated, mount recto. Inscribed 'To Patricia, affectionately, Edward' in pencil, mount verso.

Property from the Collection of Susan and G. Ray Hawkins, Beverly Hills, California

Estimate: \$1,500-\$2,500



73182

Edward Steichen (American, 1879-1973)

Charlie Chaplin, New York, 1925

Gelatin silver print, printed 1981 by George Tice

13-3/8 x 10-5/8 inches (34.0 x 27.0 cm) (image/sheet)

Signed by George Tice and Joanna Steichen in ink on photographer's estate label, mount verso.

Estimate: \$1,500-\$2,500



73183

Barbara Morgan (American, 1900-1992)

Martha Graham - Letter to the World (Swirl), 1940

Gelatin silver print, printed circa 1980

13-5/8 x 15-5/8 inches (34.6 x 39.7 cm) (image)

16 x 20 inches (sheet)

Signed, titled, and dated in ink, lower margin recto, and again, verso.

Estimate: \$2,500-\$3,500



73184

Roy Schatt (American, 1909-2002)

James Dean Under Exit Sign, circa 1954

Gelatin silver print, printed later

17-3/4 x 12-3/4 inches (45.1 x 32.4 cm) (image)

20 x 16 inches (sheet)

Signed in pencil, lower margin recto.

Estimate: \$1,500-\$2,500



73185

Timothy White (American, b. 1956)

Elizabeth Taylor, Culver City, California, 2000

Digital pigment print, printed later

20 x 16-1/4 inches (50.8 x 41.3 cm) (image)

Embossed with photographer's blindstamp, lower margin recto.

PROVENANCE:

Morrison Hotel Gallery, New York.

Estimate: \$1,500-\$2,500

73186

Roy Schatt

(American, 1909-2002)

James Dean with Rolleiflex

Camera, New York, 1954

Gelatin silver print, printed later

14-1/8 x 18 inches

(35.9 x 45.7 cm) (image)

16 x 20 inches (sheet)

Signed in pencil, lower margin recto.

Estimate: \$2,000-\$3,000



73187

Richard Crump Miller

(American, 1912-2010)

James Dean and Elizabeth Taylor

During a Weekend Break From Filming 'Giant',

1955

Gelatin silver print, printed

1978 by Sid Avery

10 x 13 inches

(25.4 x 33.0 cm) (image)

11 x 14 inches (sheet)

Signed by Miller and Avery in pencil in photographer's credit stamp, verso.

Estimate: \$2,000-\$3,000





73188

Cecil Beaton (British, 1904-1980)

Audrey Hepburn in 'My Fair Lady', 1963

Gelatin silver print, printed 1964

13-1/2 x 10-3/8 inches (34.3 x 26.4 cm) (image)

14 x 11 inches (sheet)

Photographer's stamp and 'Audrey Hepburn Collection' sale stamp, verso.

PROVENANCE:

Collection of Audrey Hepburn;

Christie's, London, Audrey Hepburn: The Personal Collection, Part III, May 9, 2018, lot 145 (together with another work).

Cecil Beaton, who won the Academy Award for Best Costume Design and Best Art Direction for *My Fair Lady*, first met Hepburn after the release of *Roman Holiday*. He was instantly taken with her charm, commenting in his diary that, "She appears to take wholesale adoration with a pinch of salt; gratitude rather than puffed-up pride...". Beaton captured this elegant ease in the present series shot for the December 1963 issue of *American Vogue*.

Estimate: \$3,000-\$5,000



73189

Terry O'Neill (British, 1938-2019)

Audrey Hepburn with Dove, St. Tropez, 1966

Oversized gelatin silver print, printed later

67 x 43 inches (170.2 x 109.2 cm) (image)

Signed and editioned 1/50 in ink, lower margin recto.

LITERATURE:

T. O'Neill, *Terry O'Neill: The A-Z of Fame*, Woodbridge, 2013, p. 145, illustrated on the cover.

Estimate: \$20,000-\$30,000



73190

Terry O'Neill
(British, 1938-2019)

Raquel Welch on the Beach,
1960s

Dye coupler print, printed later
15-1/4 x 23 inches

(38.7 x 58.4 cm) (image)

Signed and editioned 1/50 in
ink, lower margin recto.

PROVENANCE:

Chris Beetles Gallery, London;
Acquired by the present owner
from the above.

Estimate: \$2,500-\$3,500



73191

Steve Schapiro (American, 1934-2022)

Robert De Niro, The Cab 1, in 'Taxi Driver', 1975

Digital pigment print, printed later

12 x 8 inches (30.5 x 20.3 cm) (image)

14 x 11 inches (sheet)

Signed in pencil, verso.

Estimate: \$1,500-\$2,500



73192

Sid Avery (American, 1918-2002)

Ocean's Eleven Cast, 1960

Digital pigment print, printed later

37-1/2 x 56 inches (95.3 x 142.2 cm) (image)

41-1/2 x 60 inches (sheet)

From an edition of 11.

Titled and dated by Ron Avery in pencil, and with photographer's estate stamp, verso.

Estimate: \$5,000-\$7,000



73193

Herman Leonard (American, 1923-2010)

Duke Ellington, Paris, 1958

Gelatin silver print, printed later

12-1/2 x 9-7/8 inches (31.8 x 25.1 cm) (image)

14 x 11 inches (sheet)

Signed, titled, and dated in ink, lower margin recto.

Estimate: \$2,000-\$3,000



73194

Jim Marshall (American, 1936-2010)

Jimi Hendrix, Monterey Pop Festival, 1967

Gelatin silver print, printed 1999

18 x 12-1/2 inches (45.7 x 31.8 cm) (image)

Signed, titled, and dated in ink, lower margin recto.

Estimate: \$2,000-\$3,000

73195

Annie Leibovitz
(American, b. 1949)

Jerry Garcia, New York, 1973

Gelatin silver print
11-3/4 x 16-3/4 inches
(29.8 x 42.5 cm) (image)
Signed, titled, dated, and
editioned 5/40 in ink, lower
margin recto.

Estimate: \$2,000-\$3,000



73196

Jim Marshall
(American, 1936-2010)

Carlos Santana, Cinco de Mayo
in Mission District,
San Francisco, 1988

Gelatin silver print,
printed 2005
11-3/4 x 18 inches
(29.8 x 45.7 cm) (sight)
Signed in pencil, mat recto.

Estimate: \$1,500-\$2,500





73197

Francesco Scavullo (American, 1921-2004)

Diana Ross, 1979

Gelatin silver print, printed later

21 x 17-1/4 inches (53.3 x 43.8 cm) (sight)

Signed by Scavullo's assistant Sean Byrnes and editioned 17/150 in pencil in 'Scavullo Retrospective' stamp, verso.

Estimate: \$1,500-\$2,500



73198

Paolo Roversi (Italian, b. 1947)

Madonna, 1995

Gelatin silver print

12 x 10-3/8 inches (30.5 x 26.4 cm) (image)

14 x 11 inches (sheet)

Estimate: \$3,000-\$5,000



73199

Annie Leibovitz (American, b. 1949)

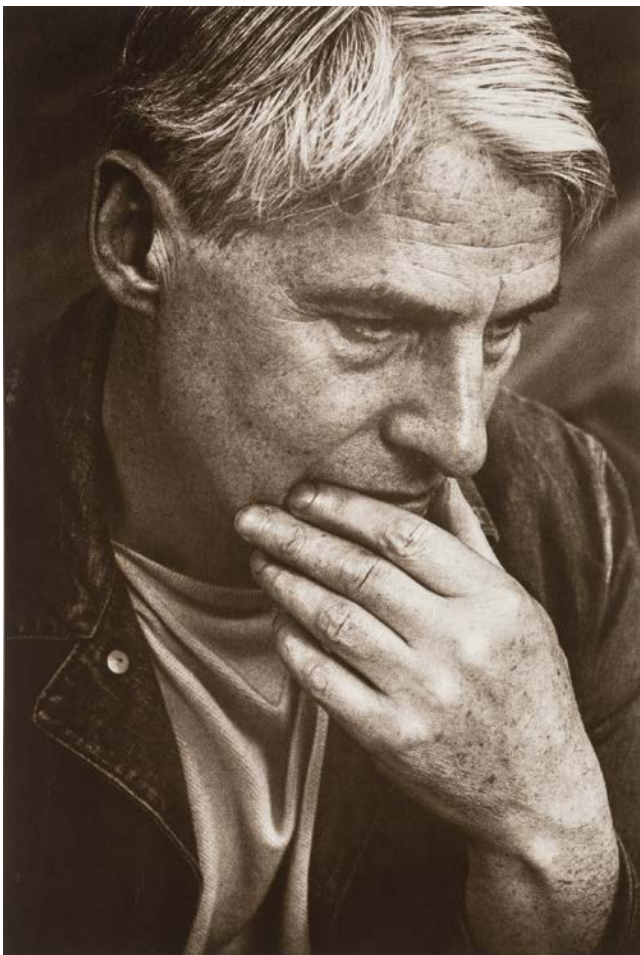
The Rolling Stones, New York, 1985

Dye bleach print

6-1/2 x 7-3/4 inches (16.5 x 19.7 cm) (image)

Signed, titled, dated, and editioned 31/40 in ink, lower margin recto.

Estimate: \$3,000-\$5,000



73200

Dan Budnick (American, 1933-2020)

Willem de Kooning, 831 Broadway, New York, 1962

Toned gelatin silver print, printed 1996 by Joe Jankovsky

19-5/8 x 13-1/8 inches (49.8 x 33.3 cm) (image)

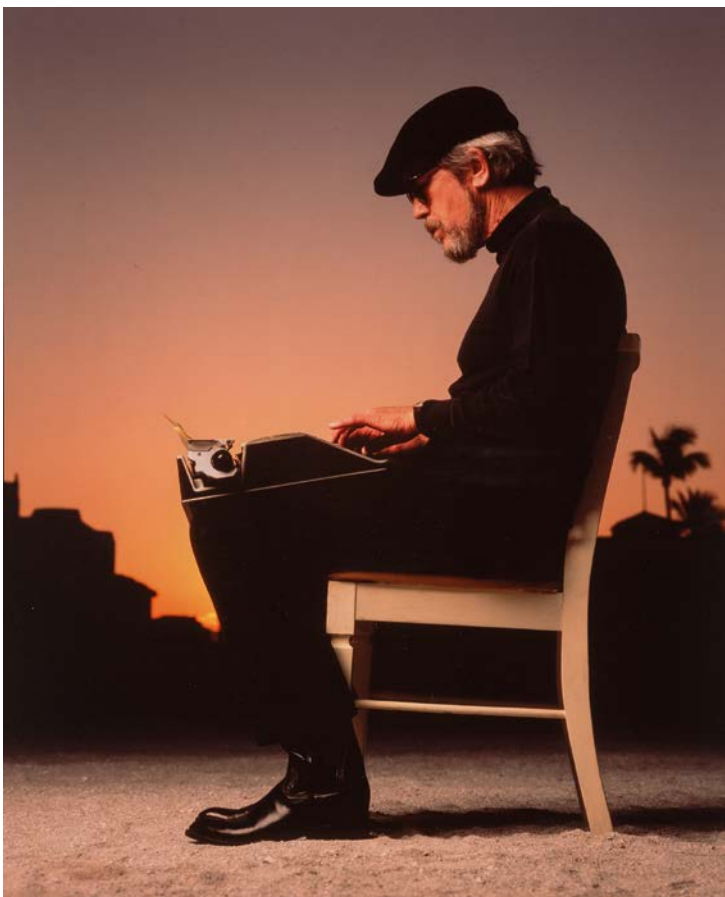
24 x 20 inches (sheet)

Signed in ink, lower margin recto. Signed, titled, dated, and inscribed with printer's information in pencil, verso.

PROVENANCE:

The Buhl Collection, New York.

Estimate: \$2,000-\$3,000



73201

Annie Leibovitz (American, b. 1949)

Elmore Leonard, Miami, 1987

Dye bleach print

15 x 12 inches (38.1 x 30.5 cm) (image)

Signed, titled, dated, and editioned 9/40 in ink, lower margin recto.

Estimate: \$1,500-\$2,500



73202

Yousuf Karsh (Canadian, 1908-2002)

Winston Churchill, 1941

Gelatin silver print, printed later

19-3/4 x 15-7/8 inches (50.2 x 40.3 cm) (image/sheet)

Signed in ink, mount recto.

Estimate: \$6,000-\$8,000



73203

Irving Penn (American, 1917-2009)

Duchess of Windsor, New York, May, 1948

Gelatin silver print, printed July 1948

9-5/8 x 7-3/4 inches (24.4 x 19.7 cm) (image)

10 x 8 inches (sheet)

Signed, titled, and dated in pencil, and with photographer's credit, copyright, 'Condé Nast,' and edition stamps, verso. From an edition of 40.

PROVENANCE:

Jackson Fine Art, Atlanta, Georgia.

LITERATURE:

I. Penn, *Moments Preserved*, Simon & Schuster, 1960, p. 83;

I. Penn, *Passage*, Knopf, 1991, p. 54.

Estimate: \$10,000-\$15,000



73204

Mark Seliger (American, b. 1959)

President Barack Obama, Washington, D.C., 2010

Oversized gelatin silver print, printed 2018

60 x 50 inches (152.4 x 127 cm) (image)

67-1/2 x 55-1/2 inches (sheet)

Signed, titled, dated, and editioned AP1 in pencil on accompanying studio label.

Estimate: \$18,000-\$22,000



73205

Bernard Silberstein (American, 1905-1999)

Portrait of Diego Rivera, 1940

Gelatin silver print, printed later

14 x 11 inches (35.6 x 27.9 cm) (image/sheet)

Signed in pencil, verso.

Estimate: \$2,000-\$3,000



73206

Leo Matiz (Colombian, 1917-1998)

Frida Kahlo - Coyoacán, Mexico (Hands Crossed), 1944

Gelatin silver print on Agfa paper, printed later

13-1/8 x 9-1/4 inches (33.3 x 23.5 cm) (image)

16 x 12 inches (sheet)

Embossed with photographer's blindstamp, lower margin recto.

Titled, dated, and signed by Alejandra Matiz in pencil, verso.

Estimate: \$2,000-\$3,000



73207

Mayo Brothers (Mexican, 20th Century)

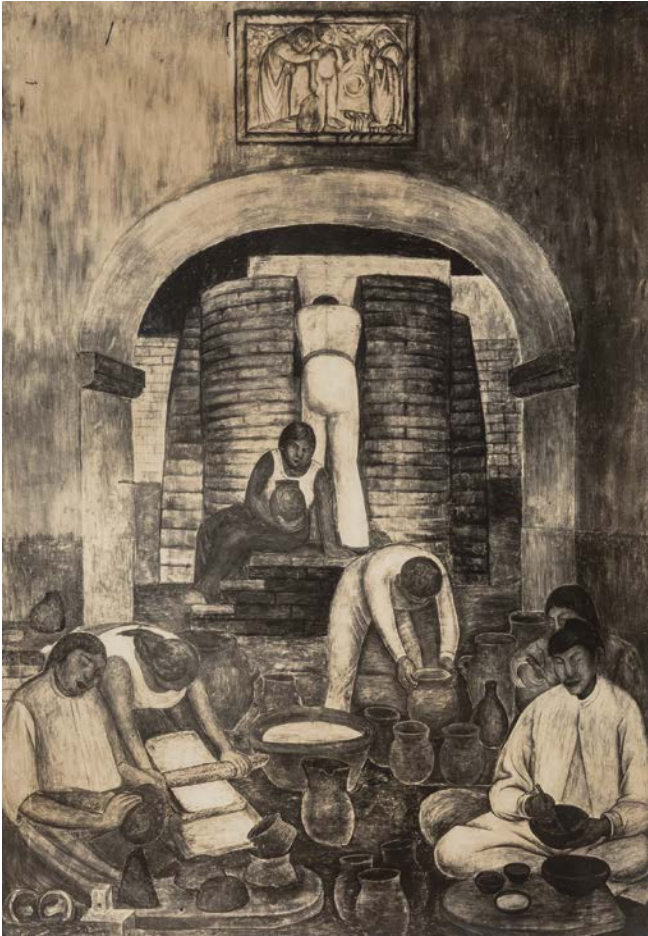
Frida Kahlo Smoking a Marijuana Cigarette in Mazahua Dress,
Casa Azul, Mexico, 1953

Gelatin silver print, ferrotyped

5-1/4 x 8 inches (13.3 x 20.3 cm) (image/sheet)

Photographer's stamp, verso.

Estimate: \$3,000-\$5,000



73208

Tina Modotti (Italian, 1896-1942)

Diego Rivera Mural, "The Potters," Secretariat of Public Education, Mexico City, 1923-1928

Gelatin silver print

13-1/4 x 9-3/4 inches (33.7 x 24.8 cm) (image/sheet)

PROVENANCE:

Collection of Georgina Luma Parra, Mexico;

Private collection.

EXHIBITED:

Museo Italo-Americano, San Francisco, California, "Tina Modotti: The Person, the Performer, the Photographer," April 5-May 28, 1995.

Estimate: \$1,500-\$2'500



73209

Tina Modotti (Italian, 1896-1942)

Diego Rivera Mural, "Fundicion - Abriendo el Horno," Ministry of Education, circa 1928

Gelatin silver print

13-5/8 x 9-1/2 inches (34.6 x 24.1 cm) (image/sheet)

PROVENANCE:

Collection of Georgina Luma Parra, Mexico;

Private collection.

EXHIBITED:

Museo Italo-Americano, San Francisco, California, "Tina Modotti: The Person, the Performer, the Photographer," April 5-May 28, 1995.

Estimate: \$1,500-\$2,500



73210

Edward Weston (American, 1886-1958)

Tina Modotti, 1921

Gelatin silver print

5-7/8 x 4-3/8 inches (14.9 x 11.1 cm) (image)

6-3/4 x 5 inches (sheet)

Credited and titled in ink, and with 'Pliego' publication stamp, verso.

It was this portrait of Modotti that adorned the funeral bier on which her coffin lay.

LITERATURE:

M. Constantine, *Tina Modotti: A Fragile Life*, Bloomsbury, 1984, p. 51, illustrated on the cover.

Estimate: \$15,000-\$25,000



73211

Harry Callahan
(American, 1912-1999)

Provincetown Beach,

Cape Cod, 1972

Gelatin silver print

8-3/4 x 11-1/2 inches

(22.2 x 29.2 cm) (image)

11 x 14 inches (sheet)

Signed in pencil, lower
margin recto.

Estimate: \$1,500-\$2,500



73212

Roman Vishniac (American, 1897-1990)

Untitled (Wife of Nat Gutman, a Porter, Warsaw), circa 1935

Gelatin silver print, printed later by Igor Bakht

19-7/8 x 15-3/4 inches (50.5 x 40.0 cm) (image)

19-7/8 x 16 inches (sheet)

Signed and inscribed in ink, verso.

Property from the Collection of Susan and G. Ray Hawkins,
Beverly Hills, California

PROVENANCE:

The artist;

Igor Bakht, gift from the above.

Estimate: \$1,500-\$2,500



73213

Robert Frank (American, 1924-2019)

Portrait of Richard Bellamy at His Typewriter, Provincetown, 1950s

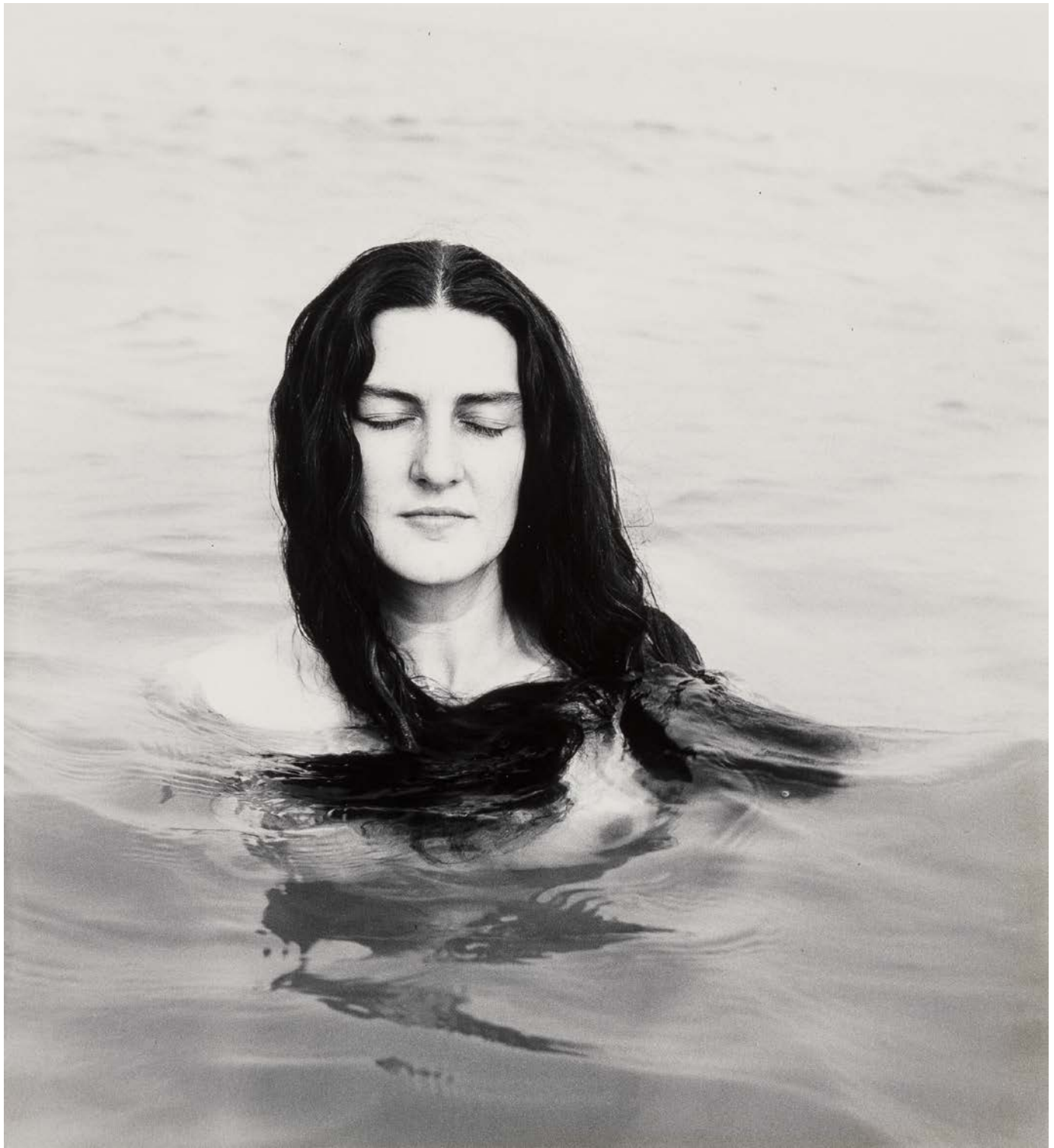
Gelatin silver print

11-3/8 x 7-1/2 inches (28.9 x 19.1 cm) (image)

14 x 11 inches (sheet)

Signed, titled, and dated in ink, lower margin recto.

Estimate: \$3,000-\$5,000



73214

Harry Callahan (American, 1912-1999)

Eleanor, Chicago, 1949

Gelatin silver print, printed later

9-7/8 x 9-1/8 inches (25.1 x 23.2 cm) (image)

12 x 11 inches (sheet)

Signed in pencil, lower margin recto.

LITERATURE:

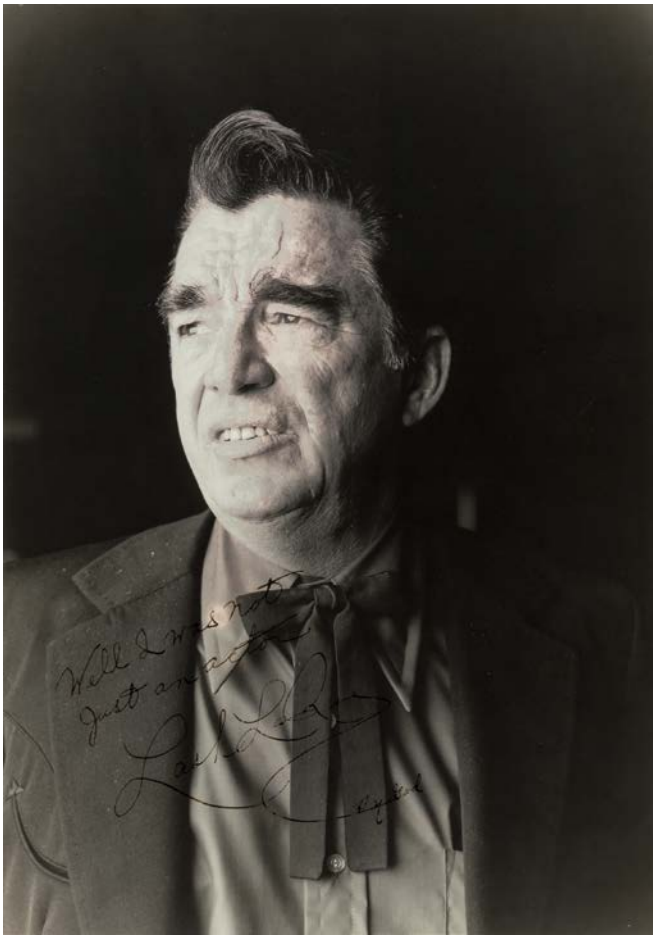
J. Szarkowski, John, ed. *Callahan*, Museum of Modern Art, 1976, p. 59;

S. Greenough, *Harry Callahan*, National Gallery of Art, 1996, p. 85.

Estimate: \$2,500-\$3,500

Contemporary Photography





73215

William Eggleston (American, b. 1939)

Lash LaRue (2 works)

Gelatin silver prints

18-1/8 x 12-3/4 inches (46.0 x 32.4 cm) (images)

20 x 16 inches (sheets)

Each signed by the photographer in ink, lower margin recto, and signed by LaRue in ink in the image.

PROVENANCE:

Peabody Hotel, Memphis, Tennessee.

Estimate: \$6,000-\$8,000





73216

William Eggleston (American, b. 1939)

Black Cadillac, Batiste House, Louisiana, 1996

Dye transfer print, printed 1997

17-3/4 x 12 inches (45.1 x 30.5 cm) (image)

20 x 15-1/4 inches (sheet)

Signed and editioned A.P. in ink, lower margin recto.

From an edition of 7 plus 3 artist's proofs.

PROVENANCE:

Gallery of Contemporary Photography, Santa Monica, California;

Acquired by the present owner from the above, 1997.

Estimate: \$6,000-\$8,000



73217

William Eggleston (American, b. 1939)

Untitled (Fake Roses, Arizona), 2001

Digital pigment print

18 x 27 inches (45.7 x 68.6 cm) (image)

22 x 30 inches (sheet)

Signed in ink, lower margin recto. Editioned 2/7 in ink in photographer's trust stamp, verso.

Published by the Eggleston Artistic Trust.

PROVENANCE:

Rose Gallery, Santa Monica, California;

Acquired by the present owner from the above, 2002.

Estimate: \$4,000-\$6,000



73218

William Wegman (American, b. 1943)

Dog Dream (4 works), 1970

Gelatin silver prints

7-3/8 x 7-3/8 inches (18.7 x 18.7 cm); each (images/sheets)

PROVENANCE:

Holly Solomon Gallery, New York;

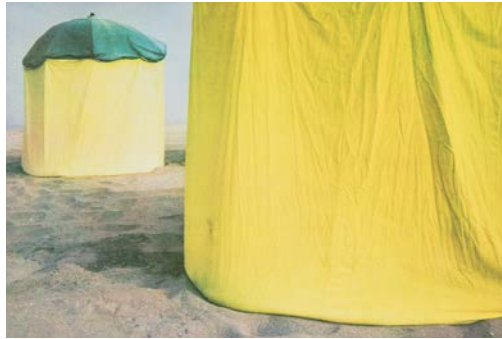
Acquired by the present owner from the above, 1984.

EXHIBITED:

Walker Art Center, Minneapolis, Minnesota (and elsewhere), "Wegman's World," December 5, 1982-November 29, 1983;

Kunstmuseum, Lucerne (and elsewhere), "William Wegman: paintings, drawings, photographs, videotapes," May 5, 1990-August 23, 1992.

Estimate: \$4,000-\$6,000



73219

John Batho (French, b. 1939)

Parasols, Deauville, France Portfolio (complete with 10 photographs), 1981

Fresson prints, printed 1981-1982

7-7/8 x 11-3/4 inches (20.0 x 29.8 cm); and the reverse (images)

12-1/4 x 16-1/8 inches (sheets)

Each signed in pencil, lower margin recto. Each titled, dated, and editioned in pencil by Michel Fresson and with photographer's stamp, verso. Signed on title page.

From an edition of 15.

Property from the Collection of Susan and G. Ray Hawkins, Beverly Hills, California

Estimate: \$2,500-\$3,500



73220

Cindy Sherman (American, b. 1954)

Untitled (For Chicago), 1986

Dye coupler print on Kodak paper

36 x 27-3/4 inches (91.4 x 70.5 cm) (image)

40 x 30 inches (sheet)

Signed, dated, and editioned 29/35 in ink, verso.

PROVENANCE:

Christie's, New York, November 17, 1992, lot 116;

Acquired by the present owner from the above.

Estimate: \$6,000-\$8,000



73221

Joel Meyerowitz
(American, b. 1938)

The Bedroom, 1981

Dye coupler print on Kodak
Ektacolor paper, printed 1985

18-1/2 x 23-3/8 inches

(47.0 x 59.4 cm) (image)

20 x 24 inches (sheet)

Signed, titled, and dated in ink,
verso.

PROVENANCE:

Witkin Gallery, Inc., New York;

Private collection, Newark,

New Jersey, acquired from the

above, 1986.

Estimate: \$1,500-\$2,500



73222

Joel Meyerowitz
(American, b. 1938)

Yellow Interior, 1977

Dye coupler print on Kodak
Ektacolor paper, printed 1985

18-5/8 x 23-3/8 inches

(47.3 x 59.4 cm) (image)

20 x 24 inches (sheet)

Signed, titled, and dated in ink,
verso.

PROVENANCE:

Witkin Gallery, Inc., New York;

Private collection, Newark,

New Jersey, acquired from the

above, 1986.

Estimate: \$1,500-\$2,500



73223

Laurie Simmons (American, b. 1949)

Talking Purse, 1987

Dye bleach print

64 x 49 inches (162.6 x 124.5 cm) (image/sheet)

From an edition of 5.

Estimate: \$5,000-\$7,000



73224

Richard Misrach
(American, b. 1949)

Salton Sea, #2, 1983

Dye coupler print on Kodak
paper

18-1/4 x 23 inches

(46.4 x 58.4 cm) (image)

20 x 24 inches (sheet)

Signed, titled, and dated in ink,
lower margin recto.

Sold to Benefit the Global
Heritage Fund at Community
Foundation of Northern
Nevada

Estimate: \$2,000-\$3,000



73225

Joel Meyerowitz
(American, b. 1938)

The Screen Porch, 1980

Dye coupler print on Kodak
paper, printed 1985

18-1/2 x 23-3/8 inches

(47.0 x 59.4 cm) (image)

20 x 24 inches (sheet)

Signed, titled, and dated in ink,
verso.

PROVENANCE:

Witkin Gallery, Inc., New York;
Private collection, Newark,
New Jersey, acquired from the
above, 1986.

Estimate: \$1,500-\$2,500



73226

Evelyn Hofer (German/American, 1922-2009)

No. 261, Maison Solvay, Bruxelles, 1985

Dye coupler print

13 x 16-5/8 inches (33.0 x 42.2 cm) (image)

16 x 20 inches (sheet)

Signed, titled, and dated in pencil, verso.

Estimate: \$4,000-\$6,000



73227

Joel Meyerowitz
(American, b. 1938)

The Cottages, Passing Storm,
Provincetown, 1982

Dye coupler print on Kodak
Ektacolor paper, printed 1983

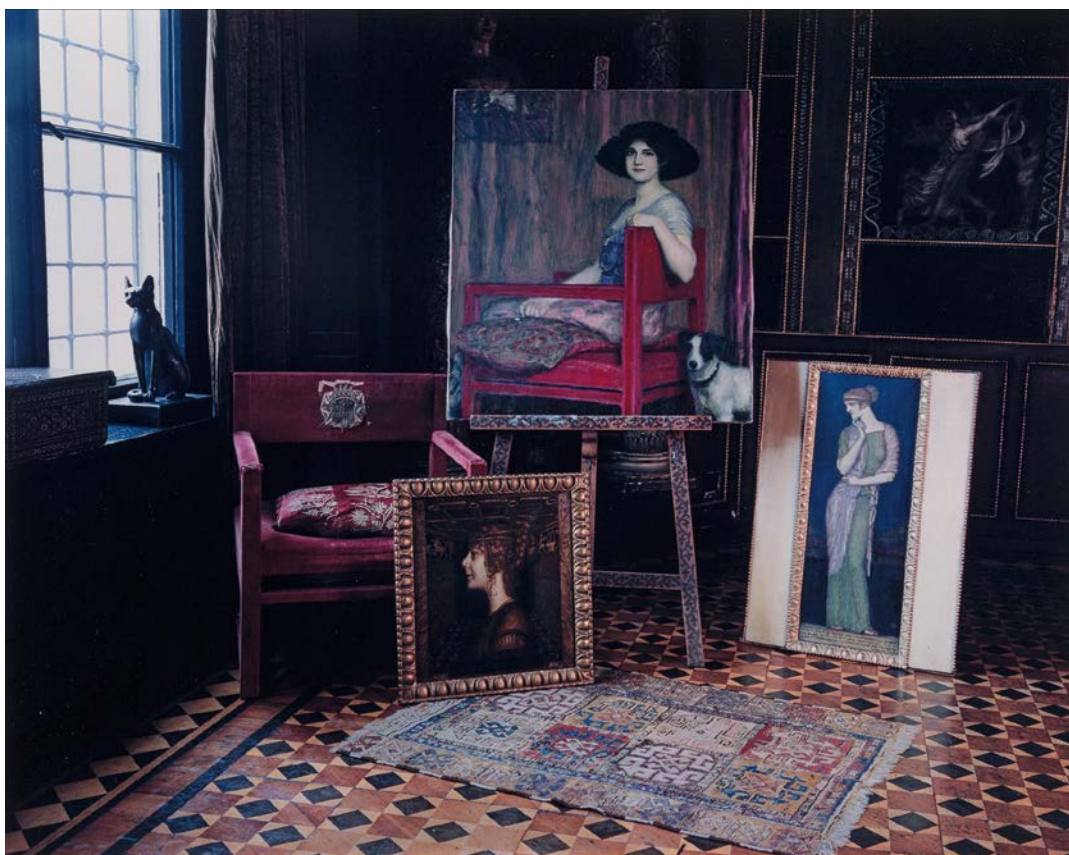
18-1/8 x 23 inches

(46.0 x 58.4 cm) (image)

20 x 24 inches (sheet)

Signed, titled, and dated in ink,
verso.

Estimate: \$2,000-\$3,000



73228

Evelyn Hofer
(German/American, 1922-2009)

No. 260, Villa Stuck, Munich,
1984

Dye coupler print

13-1/8 x 16-5/8 inches

(33.3 x 42.2 cm) (image)

16 x 20 inches (sheet)

Signed, titled, dated, and
editioned 1/10 in pencil, verso.

Estimate: \$2,000-\$3,000



73229

Bettina Rheims (French, b. 1952)

4 Juillet II (from *Chambre Close* series), 1991

Dye coupler print

30-3/4 x 30-3/4 inches (78.1 x 78.1 cm) (sight)

Signed, titled, and editioned 2/3 in ink, verso.

EXHIBITED:

Galerie Jerome de Noirmont, Paris, "Bettina Rheims: *Chambre Close* - L'intégrale," May 24-July 13, 2002.

LITERATURE:

B. Rheims & S. Bramley, *Chambre Close*, Gina Kehayoff, 1992, p. 37.

Estimate: \$4,000-\$6,000



73230

Nobuyoshi Araki
(Japanese, b. 1940)

Shikijiyo Kyo, 2001

Gelatin silver print with
acrylic paint

17-3/4 x 22 inches

(45.1 x 55.9 cm) (sheet)

Signed in ink, verso.

PROVENANCE:

Yoshii Gallery, New York.

This lot is accompanied by
a copy of a certificate of
authenticity from Taka Ishii
Gallery, signed by the artist's
representative and dated
October 19, 2006.

Estimate: \$1,500-\$2,500



73231

Vee Speers (Australian, b. 1962)

Untitled #28 (from Birthday Party series), 2007

Dye bleach print

23-1/2 x 18-3/4 inches (59.7 x 47.6 cm) (sheet)

Signed, dated, and editioned 2/10 in ink, verso.

PROVENANCE:

Jackson Fine Art, Atlanta, Georgia.

Estimate: \$2,000-\$3,000



73232

Bettina Rheims (French, b. 1952)

21 Avril (from Chambre Close series), 1991

Dye coupler print

30 x 30 inches (76.2 x 76.2 cm) (sight)

Signed, titled, and editioned EA [Edition Artiste] 2/2 in ink, verso.

LITERATURE:

B. Rheims & S. Bramley, *Chambre Close*, Gina Kehayoff, 1992, p. 29.

Estimate: \$4,000-\$6,000



73233

Kim Joon (Korean, b. 1966)

Duet-Pig, 2006

Digital pigment print on Epson Professional paper

55 x 39-1/4 inches (138.7 x 99.7 cm) (image)

60 x 41-1/2 inches (sheet)

Signed, titled, and editioned 4/5 in ink on accompanying artist's label.

Estimate: \$2,000-\$3,000



73234

Kim Joon (Korean, b. 1966)

Duet-Fowl, 2006

Digital pigment print

55 x 39-1/4 inches (139.7 x 99.7 cm) (image)

60 x 41-1/2 inches (sheet)

Signed, titled, and editioned AP in ink on accompanying artist's label.

Estimate: \$2,000-\$3,000



73235

Bettina Rheims (French, b. 1952)

3 Mars II (from Chambre Close series), 1991

Dye coupler print

30-3/4 x 30-3/4 inches (78.1 x 78.1 cm) (sight)

Signed, titled, and editioned 1/3 in ink, verso.

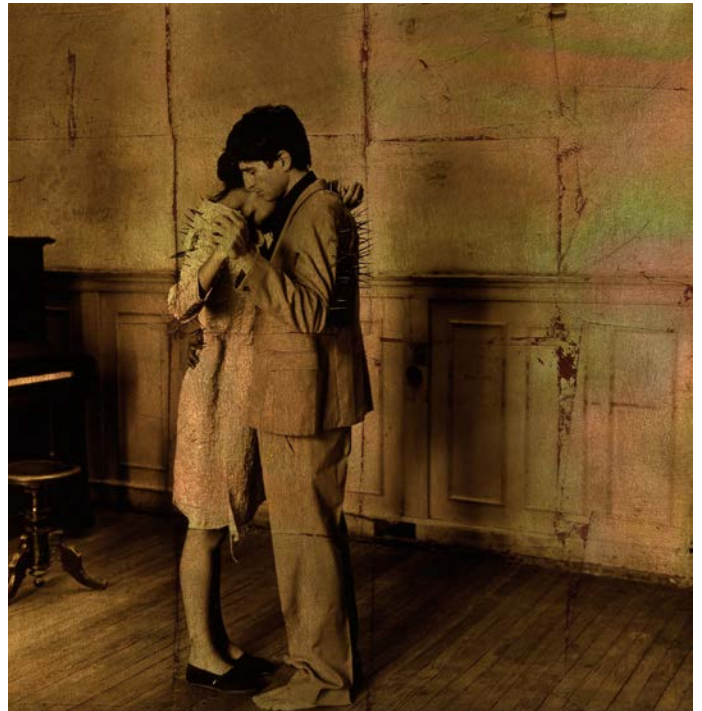
PROVENANCE:

Cheim & Read, New York.

EXHIBITED:

Galerie Jerome de Noirmont, Paris, "Bettina Rheims: Chambre Close - L'intégrale," May 24-July 13, 2002.

Estimate: \$4,000-\$6,000



73236

Luis González Palma (Guatemalan, b. 1957)

No sabía que ella estaba pensando en (He did not know what she was thinking about) (diptych), 2004

Kodalith transparency and gold leaf backed with red paper, encased in resin

20 x 20 inches (50.8 x 50.8 cm) (images/sheets)

Signed and editioned AP 2/3 in ink, verso. From an edition of 15 plus 3 artist's proofs.

Estimate: \$4,000-\$6,000



73237

Andrew Moore (American, b. 1957)

Old Sculptor's Studio, St. Petersburg, 2002

Dye coupler print on Fujicolor Crystal Archive paper, printed 2004

27 x 34-1/2 inches (68.6 x 87.6 cm) (image)

30 x 40-1/4 inches (sheet)

Signed, titled, dated, and editioned 1/10 in ink, verso.

Estimate: \$5,000-\$7,000



73238

Andrew Moore (American, b. 1957)

El Centro de Oro, Havana, 2000

Dye coupler print on Fujicolor Crystal Archive paper

34-3/4 x 27-1/2 inches (88.3 x 69.9 cm) (image)

38-1/2 x 27-1/2 inches (sheet)

Signed, titled, dated, and editioned 1/10 in ink, verso.

Estimate: \$4,000-\$6,000



73239

Stéphane Couturier (French, b. 1957)

Grand Palais, Paris 8, 1997

Dye coupler print

48-3/4 x 64-1/4 inches (123.8 x 163.2 cm) (sight)

Signed, titled, dated, and editioned 1/5 in ink, verso.

Property from a Private Collection

PROVENANCE:

Laurence Miller Gallery, New York;

Acquired by the present owner from the above.

Estimate: \$5,000-\$7,000



73240

Raffaella Mariniello (Italian, b. 1961)

Napoli, Quartieri Spagnoli, 2011

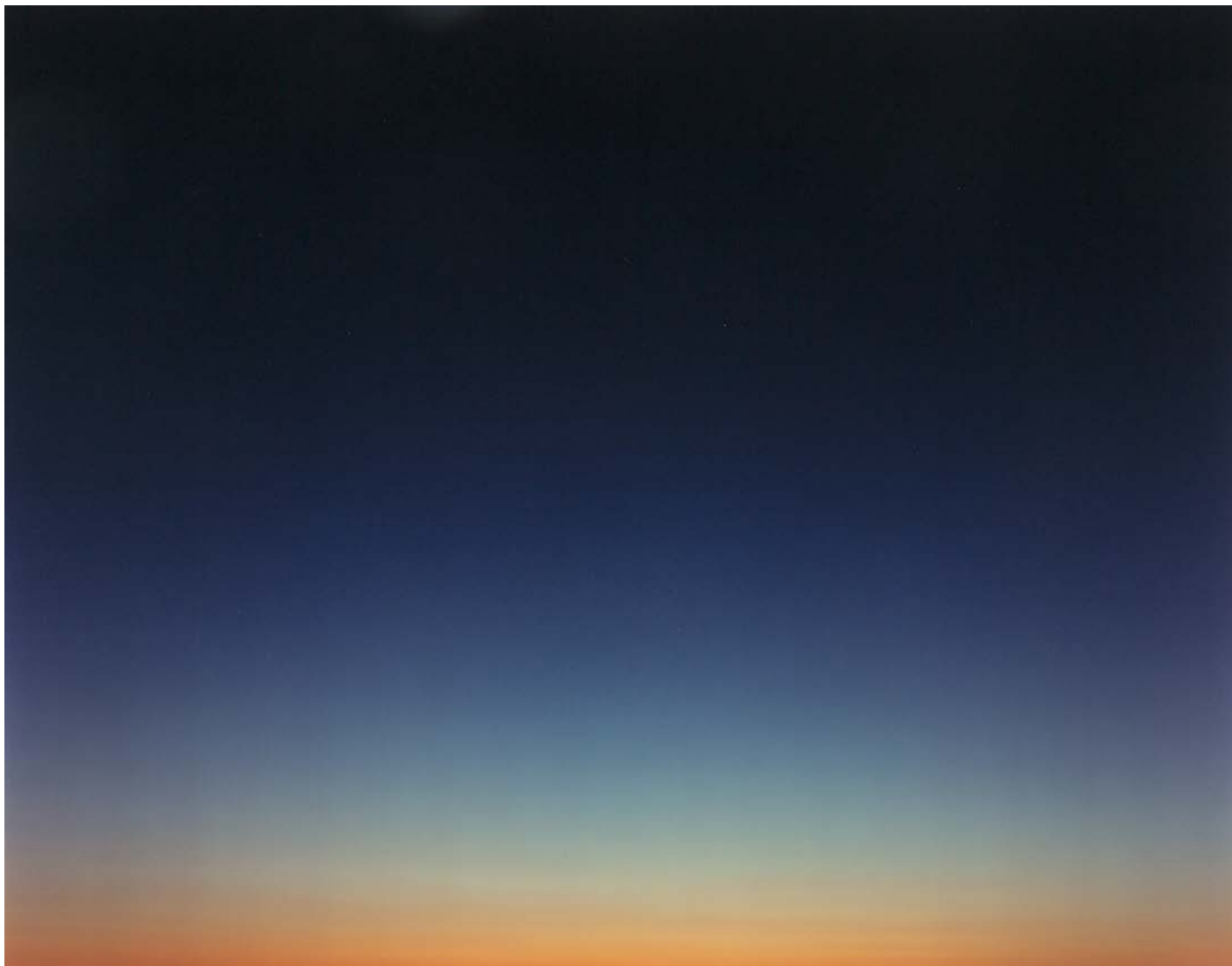
Oversized gelatin silver print with lightbox

59 x 59 inches (149.9 x 149.9 cm) (image/sheet)

Signed, dated, and editioned 4/5 in ink, verso.

Property from a Private Collection

Estimate: \$5,000-\$7,000



73241

Richard Misrach (American, b. 1949)

El Centro, 1996

Unique dye coupler print, printed 2000

47-1/4 x 61-1/4 inches (120.0 x 155.6 cm) (image)

Signed, titled, and dated in ink, verso.

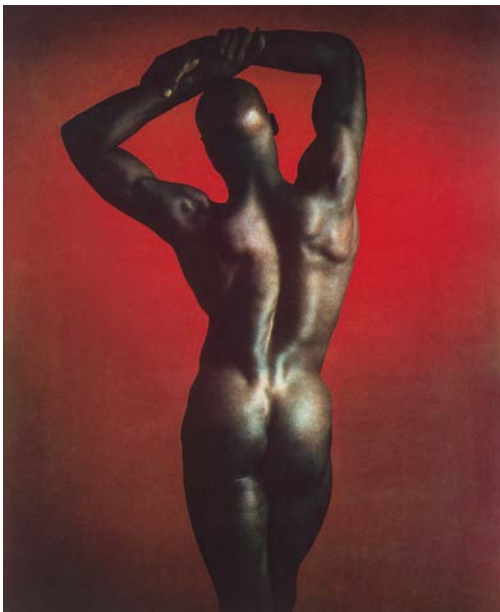
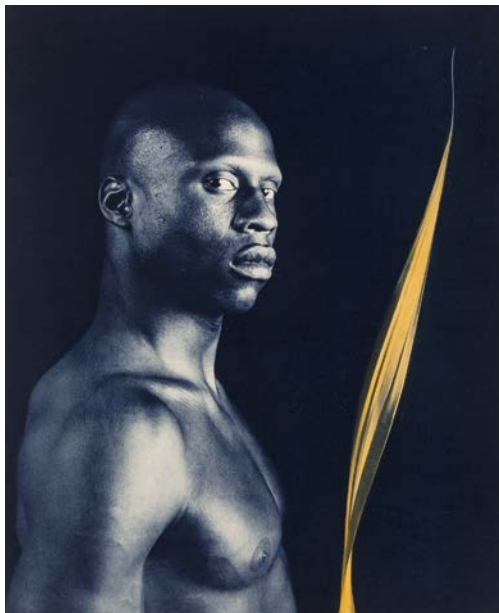
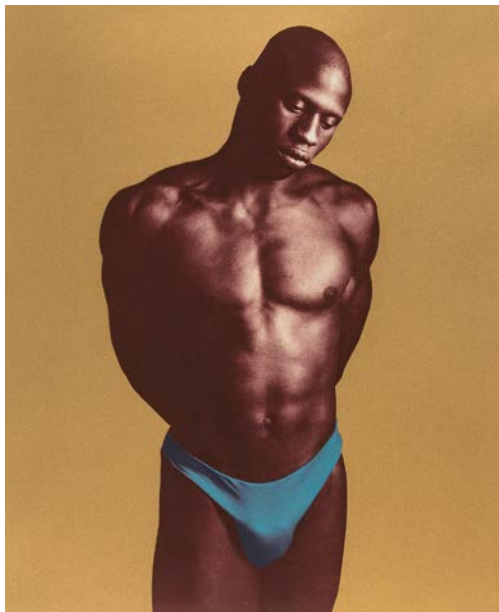
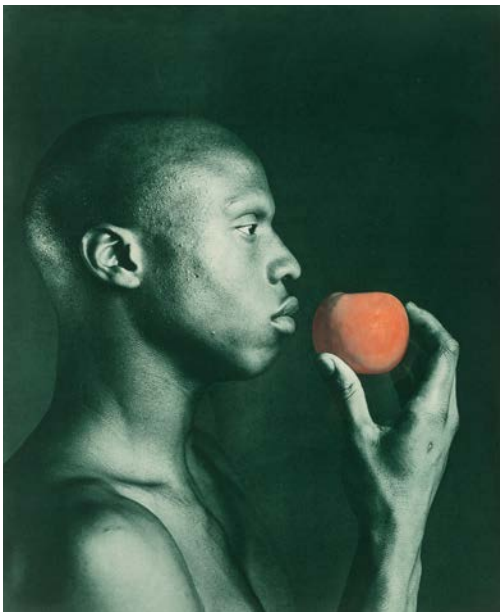
Property from a Private Collection

PROVENANCE:

G. Gibson Gallery, Seattle, Washington;

Acquired by the present owner from the above.

Estimate: \$8,000-\$12,000



73242

Robert Mapplethorpe (American, 1946-1989)

Ken Moody Portfolio (complete with 5 works), 1985

Photogravures with watercolor, screenprint, and flocking on Arches Cover paper
21-5/8 x 17-5/8 inches (54.9 x 44.8 cm) (images)

29-1/2 x 24-3/8 inches (sheets)

Each signed and editioned 2/60 in pencil, lower margin recto.

PROVENANCE:

Sotheby's, New York, April 26, 1990, lot 455;

Acquired by the present owner from the above.

Estimate: \$10,000-\$15,000



73243

Peter Beard (American, 1938-2020)

Lion Charge Near Ndutu Triangle, Southern Serengeti, 1976

Gelatin silver print with ink, blood, and snakeskin, printed 2000

8-7/8 x 7-1/2 inches (22.5 x 19.1 cm) (sight)

Signed, dated, and inscribed in ink in the image.

PROVENANCE:

The artist;

Private collection, gift from the above, 2000.

Estimate: \$15,000-\$25,000

73244

Thomas Struth (German, b. 1954)

Pantheon, Rome, 1990

Dye coupler print, printed 1993

54-3/4 x 85 inches (139.1 x 215.9 cm) (image)

72-1/4 x 93-3/4 inches (sheet)

Signed, titled, dated, and editioned 10/10 in pencil, verso.

Executed in 1990, *Pantheon* is the most significant of Struth's now complete series of Museum Photographs, a project that occupied him for over fifteen years. Like his mentors, Bernd and Hilla Becher, architecture is a central theme of Struth's photographs. Epic in its grandeur, *Pantheon* is a monumental tour de force. Widely exhibited, his celebrated Museum Photographs series captures tourists viewing iconic works of art throughout the world. Struth described "the potential for including a marriage of a contemporary moment with a historical moment on one photographic plane." Struth successfully conveys to the viewer the sense of being immersed in the cavernous interior of the Pantheon. This remarkable photograph works on many levels, as a comparison of large-scale photography and the massive architectural paintings of the past, the potency of historical sites in modern culture, and as a critical commentary on global tourism.

Property from a Private Collection

PROVENANCE:

Marian Goodman Gallery, New York;

Private collection, acquired from the above;

Sotheby's, New York, May 15, 2008, lot 476;

Acquired by the present owner from the above.

EXHIBITED:

List Art Center, David Winton Bell Gallery, Brown University, Providence, Rhode Island, "The Rome Studio," April 24-June 6, 1993, illustrated in the catalogue, p. 43 (another example exhibited);

The Institute of Contemporary Art, Boston, Massachusetts (and elsewhere), "Thomas Struth: Strangers and Friends, Photographs 1986-1992," January 19, 1994-April 9, 1995, illustrated in the catalogue, pp. 10-11 (another example exhibited);

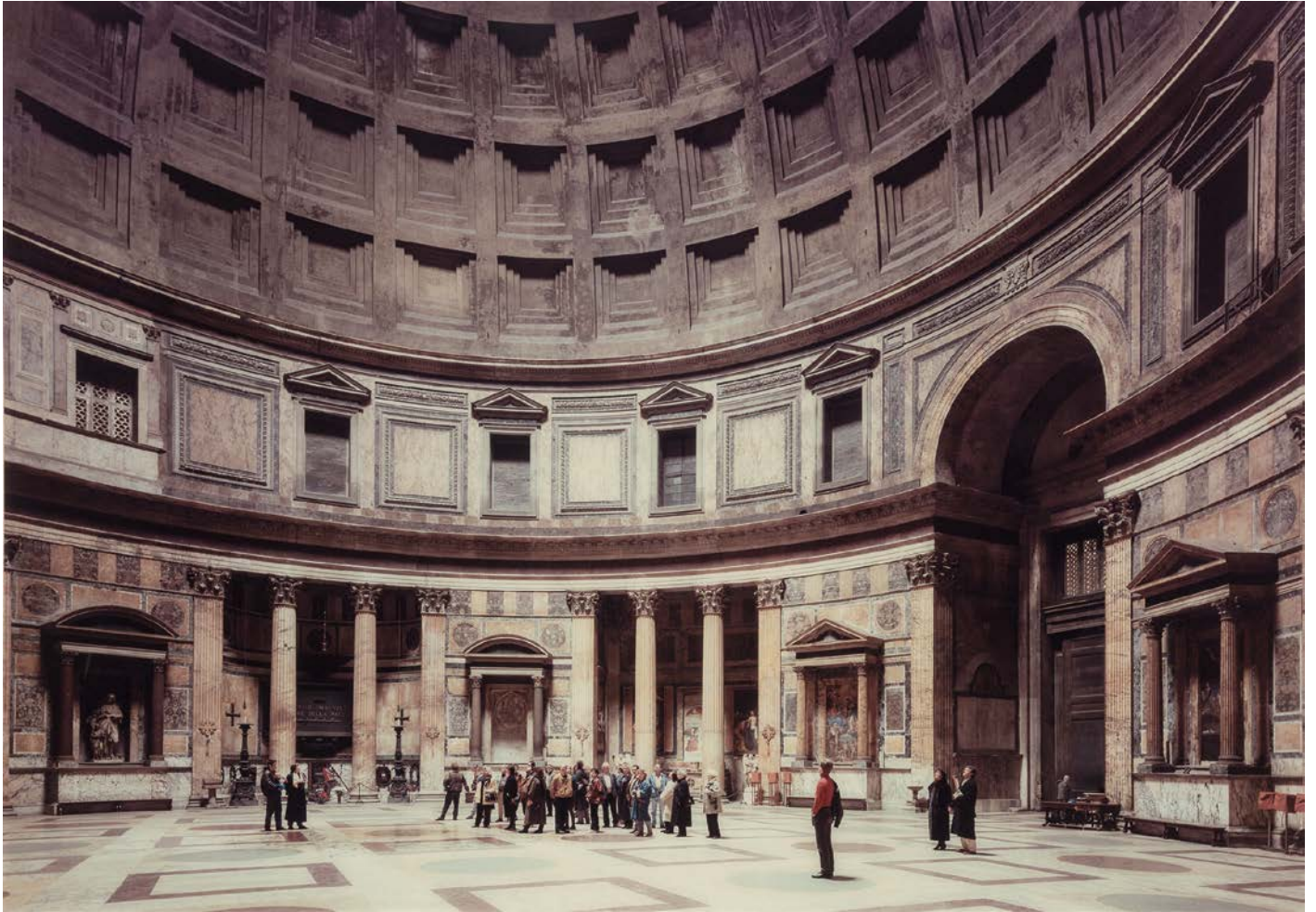
Henry Art Gallery, University of Washington, Seattle, Washington, "After Art: Rethinking 150 Years of Photography," December 4, 1994-March 5, 1995, illustrated in the catalogue, p. 89 (another example exhibited);

Kunstmuseum, Bonn, "Thomas Struth Strassen Fotografie 1976 bis 1995," July 12-September 24, 1995, illustrated in the catalogue, p. 111 (another example exhibited);

The Museum of Modern Art, New York, "On the Edge: Contemporary Art from the Werner and Elaine Danheisser Collection," September 30, 1997-January 20, 1998, illustrated in the catalogue, p. 129 (another example exhibited);

Dallas Museum of Art, Dallas, Texas (and elsewhere), "Thomas Struth," May 12, 2002-September 3, 2003, illustrated in the catalogue, p. 119.

Estimate: \$500,000-\$700,000



End of Auction

Artist Index

Aarons, Slim	73161	Curtis, Edward Sheriff	73111, 73113
Abbott, Berenice	73043-73045	Dater, Judy	73096
Adams, Ansel	73001-73003, 73026-73032	Demarchelier, Patrick	73163
Adams, Robert	73025	Drtikol, František	73154
Allen, Albert Arthur	73095, 73098	Eggleston, William	73215-73217
Araki, Nobuyoshi	73230	Eisenstaedt, Alfred	73069
Arbus, Diane	73066-73068	Evans, Walker	73115-73118, 73122
Arnold, Eve	73174	Florea, John	73175
Avery, Sid	73192	Frank, Robert	73213
Bassman, Lillian	73157	Freed, Leonard	73051-73060
Batho, John	73219	Gigli, Ormond	73159-73160
Beard, Peter	73243	Haas, Ernst	73173
Beaton, Cecil	73188	Halsman, Philippe	73169
Becher, Bernd and Hilla	73134, 73136	Heath, Dave	73065
Bernhard, Ruth	73038, 73088, 73090-73093, 73099-73103, 73105-73106, 73151	Hixon, Orville	73177
Bing, Ilse	73155	Hofer, Evelyn	73226, 73228
Boubat, Edouard	73079	Hopper, Dennis	73062
Bourke-White, Margaret	73130	Horst, Horst P.	73156
Bradford, William	73107	Hurrell, George	73178, 73180
Brandt, Bill	73094	Joon, Kim	73233-73234
Bravo, Manuel Álvarez	73070, 73087	Karsh, Yousuf	73202
Bristol, Horace	73074	Kertész, André	73076-73077, 73080, 73082, 73085, 73097, 73150
Budnick, Dan	73200	Lange, Dorothea	73119-73121, 73123-73126, 73128
Callahan, Harry	73211, 73214	Lartigue, Jacques-Henri	73075, 73081
Caponigro, Paul	73017, 73020, 73039	Lavenson, Alma	73109
Cartier-Bresson, Henri	73078	Leibovitz, Annie	73195, 73199, 73201
Clergue, Lucien	73089	Leonard, Herman	73193
Couturier, Stéphane	73239	Link, O. Winston	73131
Croner, Ted	73046	Mann, Sally	73061, 73063
Cunningham, Imogen	73149, 73153	Mapplethorpe, Robert	73242

Mariniello, Raffaella	73240	Silberstein, Bernard	73205
Marshall, Jim	73194, 73196	Simmons, Laurie	73223
Matiz, Leo	73206	Siskind, Aaron	73016, 73018-73019, 73033, 73037, 73137-73148
Mayo Brothers	73207	Smith, W. Eugene	73127
McBride, Will	73064	Sokolsky, Melvin	73158
Metzner, Sheila	73047	Speers, Vee	73231
Meyerowitz, Joel	73221-73222, 73225, 73227	Stackpole, Peter	73041
Miller, Richard Crump	73187	Steichen, Edward	73179, 73182
Misrach, Richard	73224, 73241	Stern, Bert	73168, 73170-73171
Modotti, Tina	73208-73209	Struth, Thomas	73244
Moon, Carl	73110	Sudek, Josef	73083-73084
Moore, Andrew	73237-73238	Tice, George	73040, 73133, 73135
Morell, Abelardo	73042, 73152	Van der Zee, James	73114
Morgan, Barbara	73183	Vishniac, Roman	73212
Newton, Helmut	73162	Weegee	73049-73050
O'Neill, Terry	73189-73190	Wegman, William	73218
O'Sullivan, Timothy	73112	Wessel, Henry	73129, 73132
Palma, Luis Gonzalez	73236	Weston, Brett	73004-73005, 73007, 73009, 73012, 73015, 73023-73024, 73035, 73104
Penn, Irving	73203	Weston, Edward	73008, 73010-73011, 73013-73014, 73021-73022, 73034, 73036, 73181, 73210
Ponting, Herbert	73108	White, Minor	73006
Rheims, Bettina	73229, 73232, 73235	White, Timothy	73185
Ronis, Willy	73086	Yavno, Max	73048
Roversi, Paolo	73198	Yoshiyuki, Iwase	73073
Salgado, Sebastiao	73071-73072		
Scavullo, Francesco	73197		
Schapiro, Steve	73191		
Schatt, Roy	73184, 73186		
Scott, Marvin	73164, 73167		
Seliger, Mark	73204		
Shaw, Sam	73165-73166, 73172, 73176		
Sherman, Cindy	73220		

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9. Presentment of Bids: Non-Internet bids (including but not limited to podium, fax, phone and mail bids) and floor bids must be on-increment or at a half increment (“Cut Bid”). Any podium, fax, phone, or mail bid that do not conform to a full or half increment will be rounded up or down to the nearest full or half increment and this revised amount will be considered your high bid.
10. Auctioneer's Execution of Certain Bids. Auctioneer cannot be responsible for your errors in bidding or entry of bids. When identical mail or fax bids are submitted, preference is given to the first received. To ensure the greatest accuracy, written bids should be entered on the standard printed bid sheet and received by Auctioneer at least two business days prior to Auction start. Auctioneer is not responsible for executing mail bids or fax bids received on or after the day the first lot is sold, nor Internet bids submitted after the published closing time; nor is Auctioneer responsible for proper execution of bids submitted by telephone, mail, fax, email, Internet, or in person once Auction begins. Bids placed electronically via the internet may not be withdrawn until your written request is received and acknowledged by Auctioneer (FAX: 214-409-1425); such requests must state the reason, and may constitute grounds for withdrawal of bidding privileges. Lots won by mail Bidders will not be delivered at the Auction unless prearranged.
11. Bid Increments. Bid increments (over the current bid level) determine the lowest amount you may bid on a particular lot. Bids greater than one increment over the current bid can be any whole dollar amount. It is possible under several circumstances for winning bids to be between increments, sometimes only \$1 above the previous increment. Please see: “How can I lose by less than an increment?” on our website. Bids will be accepted in whole dollar amounts only. No “buy” or “unlimited” bids will be accepted.

Current bidding increments during any live auction session or components thereof (e.g. mail/fax bids and LiveProxy bidding) (see HA.com/c/ref/web-tips.zx#guidelines-increments) are:

Current Bid.....	Bid Increment	Current Bid	Bid Increment
< \$10.....	\$1	\$10,000 - \$19,999	\$1,000
\$10 - \$49.....	\$2	\$20,000 - \$49,999	\$2,000
\$50 - \$99.....	\$5	\$50,000 - \$99,999	\$5,000
\$100 - \$199.....	\$10	\$100,000 - \$199,999	\$10,000
\$200 - \$499.....	\$20	\$200,000 - \$499,999	\$20,000
\$500 - \$999.....	\$50	\$500,000 - \$999,999	\$25,000
\$1,000 - \$1,999.....	\$100	\$1,000,000 - \$1,999,999	\$50,000
\$2,000 - \$4,999.....	\$200	\$2,000,000 - \$9,999,999	\$100,000
\$5,000 - \$9,999.....	\$500	>= \$10,000,000	\$200,000

Note: Half-increment bidding is available prior to the live auction session.

12. If Auctioneer calls for a full increment, Bidder may request Auctioneer to accept a Cut Bid only once per lot. After offering a Cut Bid, Bidder may continue to bid on lot only at full increments. Off-increment bids may be accepted by the Auctioneer at Signature Auctions. Bids solicited by Auctioneer at other than the expected increment will not be considered Cut Bids.

Conducting the Auction:

13. Notice of the consignor's liberty to place bids on his lots in the Auction is hereby made in accordance with Article 2 of the Texas Business and Commercial Code. A “Minimum Bid” is an amount below which the lot will not sell. THE CONSIGNOR OF PROPERTY MAY PLACE WRITTEN “Minimum Bids” ON HIS LOTS IN ADVANCE OF THE AUCTION; ON SUCH LOTS, IF THE HAMMER PRICE DOES NOT MEET THE “Minimum Bid”, THE CONSIGNOR MAY PAY A REDUCED COMMISSION ON THOSE LOTS. “Minimum Bids” are generally posted online several days prior to the Auction closing. Any successful bid placed by a consignor on his property on the Auction floor, by any means during the live session, or after the “Minimum Bid” for an Auction have been posted, will require the consignor to pay full Buyer's Premium and Seller's

Commissions on such lot. Auctioneer or its affiliates expressly reserve the right to modify any such bids at any time prior to the hammer based upon data made known to the Auctioneer or its affiliates.

14. The highest qualified Bidder recognized by the Auctioneer shall be the Buyer. In the event of a tie bid, the earliest bid received or recognized wins. In the event of any dispute between any Bidders at an Auction, Auctioneer may at his sole discretion reaffirm the lot. Auctioneer's decision and declaration of the winning Bidder shall be final and binding upon all Bidders. Bids properly offered, whether by floor Bidder or other means of bidding, may on occasion be missed or go unrecognized; in such cases, the Auctioneer may declare the recognized bid accepted as the winning bid, regardless of whether a competing bid may have been higher. Auctioneer reserves the right after the hammer fall to accept bids and reopen bidding for bids placed through the Internet or otherwise. Regardless of placed bids, Auctioneer reserves the right to withdraw any lot, or any part of a lot, from Auction at any time prior to the opening of any such lot by the auctioneer (crier), or in the case of Internet-only auctions when the bid opens for either live Internet bidding or the beginning of any extended period.
15. Auctioneer reserves the right to refuse to honor any bid or to limit the amount of any bid, in its sole discretion. A bid is considered not valid in “Good Faith” when made by an insolvent or irresponsible person, a person under the age of eighteen, or is not supported by satisfactory credit, references, or otherwise. Regardless of the disclosure of his identity, any bid by a consignor or his agent on a lot consigned by him is deemed to be made in “Good Faith.” Any person apparently appearing on the OFAC list is not eligible to bid.
16. Nominal Bids. The Auctioneer in its sole discretion may reject nominal bids, small opening bids, or very nominal advances.
17. Lots bearing bidding estimates shall open at Auctioneer's discretion (generally 40%-60% of the low estimate). In the event that no bid meets or exceeds that opening amount, the lot shall pass as unsold or the Auctioneer may place a protective bid on behalf of the consignor.
18. All items are to be purchased per lot as numerically indicated and no lots will be broken.
19. Auctioneer reserves the right to rescind the sale in the event of nonpayment, breach of a warranty, disputed ownership, auctioneer's clerical error or omission in exercising bids and reserves, or for any other reason and in Auctioneer's sole discretion.
20. Auctioneer occasionally experiences Internet and/or Server service outages, and Auctioneer periodically schedules system downtime for maintenance and other purposes, during which Bidders cannot participate or place bids. If such outages occur, bidding may be extended at Auctioneer's discretion. Bidders unable to place their bids through the Internet are directed to contact Client Services at 877-HERITAGE (437-4824).
21. The Auctioneer, its affiliates, or their employees consign items to be sold in the Auction, and may bid on those lots or any other lots.
22. The Auctioneer may extend advances, guarantees, or loans to certain consignors.
23. The Auctioneer has the right to sell certain unsold items after the close of the Auction. Such lots shall be considered sold during the Auction and all these Terms and Conditions shall apply to such sales including but not limited to the Buyer's Premium, return rights, and disclaimers.

Payment:

24. All sales are strictly for cash in United States dollars (including U.S. currency, bank wire, cashier checks, travelers checks, eChecks, and bank money orders, and are subject to all reporting requirements). All deliveries are subject to good funds; funds being received in Auctioneer's account before delivery of the merchandise; and all payments are subject to a clearing period. Auctioneer reserves the right to determine if a check constitutes “good funds”: checks drawn on a U.S. bank are subject to a ten business day hold, thirty days when drawn on an international bank. Clients with pre-arranged credit may receive immediate credit for payments via eCheck, personal, or corporate checks. All others will be subject to a hold of 5 business days, or more, for the funds to clear prior to releasing merchandise. (Ref. T&C item 7 Credit for additional information). Payments can be made 24-48 hours post auction from the My Orders page of the HA.com website. Payment via credit card (Visa, Mastercard, and Discover) will be accepted upon prior approval by Auctioneer. All payments by credit card will incur a surcharge of 2.5%. Payment by eCheck, wire transfer, or check will not incur a surcharge. This fee only applies to credit transactions, and does not exceed Auctioneer's cost of processing.
25. Payment is due upon closing of the Auction session, or upon presentment of an invoice. Auctioneer reserves the right to void an invoice if payment in full is not received within 7 days after Auction close. In cases of nonpayment, Auctioneer's election to void a sale does not relieve the Bidder from their obligation to pay Auctioneer its fees (seller's and buyer's premium) on the lot and any other damages pertaining to the lot or Auctioneer. Alternatively, Auctioneer at its sole option, may charge a twenty (20%) fee based on the amount of the purchase. In either case the Auctioneer may offset amount of its claim against any monies owing to the Bidder or secure its claim against any of the Bidder's properties held by the Auctioneer.
26. Purchased lots may be subject to taxes or fees imposed by various foreign taxing agencies. Buyer is responsible for paying all foreign imposed taxes whether VAT, GST, etc. prior to delivery unless other arrangements are made in writing. Lots delivered to Buyer, or Buyer's representative are subject to all applicable state and local taxes, unless appropriate permits are on file with Auctioneer. Should state sales tax become applicable in the state for delivery prior to delivery of the property on the invoice, Buyer agrees to pay all applicable state sales tax as required by the delivery state as of the shipping date. Buyer agrees to pay Auctioneer the actual amount of tax due in the event that sales tax is not properly collected due to: 1) an expired, inaccurate, or inappropriate tax certificate or declaration, 2) an incorrect interpretation of the applicable statute, 3) or any other reason. The appropriate form or certificate must be on file at and verified by Auctioneer five days prior to Auction, or tax must be paid; only if such form or certificate is received by Auctioneer within 4 days after Auction can a refund of tax paid be made. Lots from different Auctions may not be aggregated for sales tax purposes.
27. In the event that Buyer's payment is dishonored upon presentment(s), Buyer shall pay the maximum statutory processing fee set by applicable state law. If Buyer attempts to pay via eCheck and Buyer's financial institution denies this bank account, or the payment cannot be completed using the selected funding source, Buyer agrees to complete payment using your credit card on file (subject to the surcharge detailed in paragraph 24).
28. If any Auction invoice submitted by Auctioneer is not paid in full when due, the unpaid balance will bear interest at the highest rate permitted by law from the date of invoice until paid. Any invoice not paid when due will bear a three percent (3%) late fee on the invoice amount. If the Auctioneer refers any invoice to an attorney for collection, Buyer agrees to pay attorney's fees, court costs, and other collection costs incurred by Auctioneer. If Auctioneer assigns collection to its in-house legal staff, such attorney's time expended on the matter shall be compensated at a rate comparable to the hourly rate of independent attorneys.
29. In the event Buyer fails to pay any amounts due, Buyer authorizes Auctioneer to charge the Buyer's credit card on file with Auctioneer in the amount required to pay the invoice in full or sell the lot(s) securing the invoice to any underbidders in the Auction that the lot(s) appeared, or at subsequent private or public sale, or relist the lot(s) in a future auction conducted by Auctioneer. A defaulting Buyer agrees to pay for the reasonable costs of resale (including a 15% seller's commission, if consigned to an auction conducted by Auctioneer). The defaulting Buyer is liable to pay any difference between his total original invoice for the lot(s), plus any applicable interest, and the net proceeds for the lot(s) if sold at private sale or the subsequent hammer price of the lot(s) less the 15% seller's commissions, if sold at an Auctioneer's auction.
30. Title shall not pass to Buyer until all invoices are paid in full. Auctioneer shall have a lien against the merchandise purchased by Buyer to secure payment of any and all outstanding Auction invoices. Auctioneer is further granted a lien and the right to retain possession of any other property of Buyer then held by Auctioneer or its affiliates to secure payment of any Auction invoice or any other amounts due Auctioneer or affiliates from Buyer. With respect to these lien rights, Auctioneer shall have all the rights of a secured creditor under Article 9 of the Texas Uniform Commercial Code, including but not limited to the right of sale (including a 15% seller's commission, if consigned to an auction conducted by Auctioneer). Any Heritage foreclosure auction venue is deemed a reasonably commercial sale. In addition, with respect to payment of the Auction invoice(s), Buyer waives any and all rights of offset he might otherwise have against Auctioneer and the consignor of the merchandise included on the invoice. If Buyer owes Auctioneer or its affiliates on

any account, Auctioneer and its affiliates shall have the right to offset such unpaid account by any credit balance due Buyer, and it may secure by possessory lien any unpaid amount by any of the Buyer's property in their possession.

Delivery, Shipping, and Handling Charges:

31. Buyer is liable for all shipping, handling, registration, and renewal fees, if any. Please refer to Auctioneer's website HA.com/c/shipping.zx for the latest charges or call Auctioneer. Auctioneer is unable to combine purchases from other auctions or affiliates into one package for shipping purposes. Merchandise will be shipped in a commercially reasonable time after payment in good funds for the merchandise and the shipping fees is received or credit extended, except when third-party shipment occurs. Buyer on lots designated for third-party shipment must designate the common carrier, accept risk of loss, and prepay shipping costs. Buyer agrees that Service and Handling charges related to shipping items which are not pre-paid may be charged to the credit card on file with Auctioneer (subject to the surcharge detailed in paragraph 24).
 32. Successful international Bidders shall provide written shipping instructions, including specified customs declarations, to Auctioneer for any lots to be delivered outside of the United States. NOTE: Declaration value shall be the item(s) hammer price together with its buyer's premium and Auctioneer shall use the correct harmonized code for the lot.
 33. On all shipments in which Auctioneer charges the Delivery, Handling, and Transit Fee *infra*, any risk of loss during shipment will be borne by Auctioneer until the common carrier's confirmation of delivery to the address of record in Auctioneer's file, this is the "Secure Location". A common carrier's confirmation is conclusive to prove delivery to Buyer; if the client has a Signature release on file with the carrier, the package is considered delivered without Signature. Auctioneer shall arrange, select, and engage common carriers and other transportation vendors on your behalf. Transit services are subject to the following terms and conditions:
 - a. **Scope of Transit Services:** Merchandise for transit will be insured under one or more insurance policies issued by an authorized broker to Auctioneer. The merchandise will be insured for the invoice price of the properties (hammer price plus Buyer's Premium) ("Insured Value"). For each shipment, Buyer will provide a Secure Location to which the items will be delivered. NOTICE: **Auctioneer is neither an insurance company nor a common carrier of any type.**
 - b. **Auctioneer's Compensation for Transit Services:** Auctioneer will provide transit services to Buyer for ¼ of 1% of the Insured Value, plus packaging and handling fees and fees for the common carrier (collectively, "Delivery, Handling, and Transit Fee"). Buyer agrees to pay Delivery, Handling, and Transit Fee and comply with all terms of payment as set forth herein.
 - c. **Auctioneer's Limitation of Liability for Transit Services:** Buyer understands and agrees that Auctioneer's liability for loss of or damage to the items, if any, ends when the items have been delivered to the Secure Location, and Auctioneer has received evidence of delivery. Any claim that property has sustained loss or damage during transit must be reported to Auctioneer within seventy-two (72) hours of the delivery date. Any recovery for loss of or damage to any merchandise is limited to the lesser of actual cash value of the merchandise or the Insured Value. **Under no circumstances is Auctioneer liable for consequential or punitive damages.**
 34. It shall be the responsibility for Buyer to arrange pick-up or shipping in a timely manner (within 10 days). Merchandise will be subject to storage and moving charges, including a \$100 administration fee plus \$10 daily storage for larger items and \$5 daily for smaller items (storage fee per item) after 35 days. In the event the merchandise is not removed within ninety days, the merchandise may be offered for sale to recover any past due storage or moving fees, including a 20% Seller's Commission.
 35. A. NOTICE OF CITES COMPLIANCE: The purchase of items made from protected species: Any property made of or incorporating endangered or protected species or wildlife may have import and/or export restrictions established by the Convention of International Trade in Endangered Species of Wild Fauna and Flora (CITES) in various countries and domestically. Plant and animal properties include (but are not limited to) items made of (or including) Brazilian rosewood, ivory, whalebone, turtle shell, coral, crocodile, alligator, lizard, or other wildlife. These items may not be available to ship internationally or, in some cases, domestically. Domestic bans and restrictions exist in these states: 1) California state law prohibits the importation of any product containing Python skin into the State of California, thus no lot containing Python skin will be shipped to or invoiced to a person or company in California. 2) Fossil Ivory is currently banned or restricted in 5 U.S. states: New York, New Jersey, California, Hawaii, and New Mexico. By placing a bid, the bidder acknowledges that he or she is aware of any restriction in their country or place of residence and takes responsibility for: 1) obtaining all information on such restricted items for both export and import; 2) obtaining all such licenses and/or permits. Delay, failure, or incapacity to obtain any such license or permit does not relieve the buyer of timely payment or afford them the capacity to void their purchase or payment. Lots containing potentially regulated wildlife material are noted in the description as a convenience to our clients. Heritage Auctions does not accept liability for errors or failure to mark lots containing protected or regulated species. For further assistance, please contact client services at 1-800-872-6467.
 35. B. California State law prohibits the importation of any product containing Python skin into the State of California. No merchandise containing Python skin will be shipped to or invoiced to a person or company in California.
 35. C. Auctioneer shall not be liable for any loss caused by or resulting from:
 - a. Seizure or destruction under quarantine or Customs regulation, or confiscation by order of any Government or public authority, or risks of contraband or illegal transportation of trade, or
 - b. Breakage of statuary, marble, glassware, bric-a-brac, porcelains, jewelry, and similar fragile articles.
 36. Any request for shipping verification for undelivered packages must be made within 30 days of shipment by Auctioneer.
- #### **Cataloging, Warranties, and Disclaimers:**
37. NO WARRANTY, WHETHER EXPRESSED OR IMPLIED, IS MADE WITH RESPECT TO ANY DESCRIPTION CONTAINED IN THIS AUCTION OR ANY SECOND OPINE. Any description of merchandise or second opine contained in this Auction is for the sole purpose of identifying merchandise for those Bidders who do not have the opportunity to view merchandise prior to bidding, and no description of merchandise has been made part of the basis of the bargain or has created any express warranty that merchandise would conform to any description made by Auctioneer. Color variations can be expected in any electronic or printed imaging, and are not grounds for the return of any lot. NOTE: Auctioneer, in specified auction venues, e.g. Fine Art, may have express written warranties and Bidder is referred to those specific terms and conditions.
 38. Auctioneer is selling only such right or title to merchandise being sold as Auctioneer may have by virtue of consignment agreements on the date of auction and disclaims any warranty of title to the merchandise. Auctioneer disclaims any warranty of merchantability or fitness for any particular purposes. All images, descriptions, sales data, and archival records are the exclusive property of Auctioneer, and may be used by Auctioneer for advertising, promotion, archival records, and any other uses deemed appropriate.
 39. Translations of foreign language documents may be provided as a convenience to interested parties. Auctioneer makes no representation as to the accuracy of those translations and will not be held responsible for errors in bidding arising from inaccuracies in translation.
 40. Auctioneer disclaims all liability for damages, consequential or otherwise, arising out of or in connection with the sale of any merchandise by Auctioneer to Bidder. No third party may rely on any benefit of these Terms and Conditions and any rights, if any, established hereunder are personal to Bidder and may not be assigned. Any statement made by the Auctioneer is an opinion and does not constitute a warranty or representation. No employee of Auctioneer may alter these Terms and Conditions, and, unless signed by a principal of Auctioneer, any such alteration is null and void.

41. Auctioneer shall not be liable for breakage of glass or damage to frames (patent or latent); such defects, in any event, shall not be a basis for return or reduction in purchase price.

Release:

42. In consideration of participation in Auction and the placing of a bid, Bidder expressly releases Auctioneer, its officers, directors and employees, its affiliates, and its outside experts that provide second opinions, from any and all claims, cause of action, chose of action, whether at law or equity or any arbitration or mediation rights existing under the rules of any professional society or affiliation based upon the assigned description, or a derivative theory, breach of warranty express or implied, representation or other matter set forth within these Terms and Conditions of Auction or otherwise. In the event of a claim, Bidder agrees that such rights and privileges conferred therein are strictly construed as specifically declared herein, and are the exclusive remedy. Bidder, by non-compliance to these express terms of a granted remedy, shall waive any claim against Auctioneer.

43. Notice: Some merchandise sold by Auctioneer is inherently dangerous e.g. firearms, cannons, and small items that may be swallowed or ingested or may have latent defects all of which may cause harm to a person. Buyer accepts all risk of loss or damage from its purchase of these items and Auctioneer disclaims any liability whether under contract or tort for damages and losses, direct or consequential, and expressly disclaims any warranty as to safety or usage of any lot sold.

Dispute Resolution, Arbitration, and Remedies:

By placing a bid or otherwise participating in Auction, Bidder accepts these Terms and Conditions of Auction, and specifically agrees to the dispute resolution provided herein.

44. Exclusive Dispute Resolution Process: All claims, disputes, or controversies in connection with, relating to, and/or arising out of Bidder's participation in Auction or purchase of any lot, any interpretation of the Terms and Conditions of Sale or any amendments thereto, any description of any lot or condition report, any damage to any lot, any alleged verbal modification of any term of sale or condition report or description, and/or any purported settlement whether asserted in contract, tort, under Federal or State statute or regulation, or any claim made by Bidder of a lot or Bidder's participation in Auction involving the auction or a specific lot involving a warranty or representation of a consignor or other person or entity including Auctioneer (which claim Bidder consents to be made a party) (collectively, "Claim") shall be exclusively heard by, and the claimant (or respondent) and Auctioneer each consent to the Claim being presented in a confidential binding arbitration before a single arbitrator administered by and conducted under the rules of, the American Arbitration Association. The locale for all such arbitrations shall be Dallas, Texas. The arbitrator's award may be enforced in any court of competent jurisdiction. In the event that any Claim needs to be litigated, including actions to compel arbitration, construe the agreement, actions in aid of arbitration, or otherwise, such litigation shall be exclusively in the Courts of the State of Texas, in Dallas County, Texas, and if necessary the corresponding appellate courts. If a Claim involves a consumer, exclusive subject matter jurisdiction for the Claim is in the State District Courts of Dallas County, Texas and the consumer consents to subject matter and in personam jurisdiction; further CONSUMER EXPRESSLY WAIVES ANY RIGHT TO TRIAL BY JURY. A consumer may elect arbitration as specified above. Any claim involving the purchase or sale of numismatic or related items may be submitted through binding PNG arbitration. A Claim is not subject to class certification.
45. Choice of Law: Agreement and any Claim shall be determined and construed under Texas law. For auctions conducted by Heritage Auctions (HK) Limited, any Agreement and any Claim shall be determined and construed under Hong Kong law.
46. Fees and Costs: The prevailing party (a party that is awarded substantial and material relief on its damage claim based on damages sought versus awarded or the successful defense of a Claim based on damages sought versus awarded) may be awarded reasonable attorneys' fees and costs.
47. Remedies: Any Claim must be brought within two (2) years of the alleged breach, default or misrepresentation or the Claim is waived. After one (1) year has elapsed, Auctioneer's maximum liability shall be limited to any commissions and fees Auctioneer earned on that lot. Auctioneer in no event shall be responsible for consequential damages, incidental damages, compensatory damages, or any other damages arising or claimed to be arising from the auction of any lot. Exemplary or punitive damages are not permitted and are waived. In the event that Auctioneer cannot deliver the lot or subsequently it is established that the lot lacks title, or other transfer or condition issue is claimed, in such cases the sole remedy shall be limited to rescission of sale and refund of the amount paid by Buyer; in no case shall Auctioneer's maximum liability exceed the high bid on that lot, which bid shall be deemed for all purposes the value of the lot. In the event of an attribution error, Auctioneer may at its sole discretion, correct the error on the Internet, or, if discovered at a later date, refund Buyer's purchase price without further obligation. Nothing herein shall be construed to extend the time of return or conditions and restrictions for return.
48. These Terms & Conditions provide specific remedies for occurrences in the auction and delivery process. Where such remedies are afforded, they shall be interpreted strictly. Bidder agrees that any claim shall utilize such remedies; Bidder making a claim in excess of those remedies provided in these Terms and Conditions agrees that in no case whatsoever shall Auctioneer's maximum liability exceed the high bid on that lot, which bid shall be deemed for all purposes the value of the lot.

Miscellaneous:

49. Agreements between Bidders and consignors to effectuate a non-sale of an item at Auction, inhibit bidding on a consigned item to enter into a private sale agreement for said item, or to utilize Auctioneer's Auction to obtain sales for non-selling consigned items subsequent to Auction, are strictly prohibited. If a subsequent sale of a previously consigned item occurs in violation of this provision, Auctioneer reserves the right to charge Bidder the applicable Buyer's Premium and consignor a Seller's Commission as determined for each auction venue and by the terms of the seller's agreement.
50. Acceptance of these Terms and Conditions qualifies Bidder as a client who has consented to be contacted by Heritage in the future. In conformity with "do-not-call" regulations promulgated by the Federal or State regulatory agencies, participation by Bidder is affirmative consent to being contacted at the phone number shown in his application and this consent shall remain in effect until it is revoked in writing. Heritage may from time to time contact Bidder concerning sale, purchase, and auction opportunities available through Heritage and its affiliates and subsidiaries.
51. Rules of Construction: Auctioneer presents properties in a number of collectible fields, and as such, specific venues have promulgated supplemental Terms and Conditions. Nothing herein shall be construed to waive the general Terms and Conditions of Auction by these additional rules and shall be construed to give force and effect to the rules in their entirety.

State Notices:

Notice as to an Auction in California. Auctioneer has in compliance with Title 2.95 of the California Civil Code as amended October 11, 1993 Sec. 1812.600, posted with the California Secretary of State its bonds for it and its employees, and the auction is being conducted in compliance with Sec. 2338 of the Commercial Code and Sec. 535 of the Penal Code.

Notice as to an Auction in Texas. Notice is hereby given that the auctioneer is licensed by the Texas Department of Professional Licensing and Regulation, and any concerns may be addressed to Department at P. O. Box 12157, Austin, TX 78711, (512) 463-6599, or <https://www.tdlr.texas.gov>.

Additional Terms & Conditions:
FINE & DECORATIVE ARTS AUCTIONS

FINE & DECORATIVE ARTS TERM A: LIMITED WARRANTY: Auctioneer warrants authorship, period or culture of each lot sold in this catalog as set out in the **BOLD**-face type heading in the catalog description of the lot, with the following exclusions. This warranty does not apply to:

- i. authorship of any paintings, drawings or sculpture created prior to 1870, unless the lot is determined to be a counterfeit which has a value at the date of the claim for rescission which is materially less than the purchase price paid for the lot; or
 - ii. any catalog description where it was specifically mentioned that there is a conflict of specialist opinion on the authorship of a lot; or
 - iii. authorship which on the date of sale was in accordance with the then generally accepted opinion of scholars and specialists, despite the subsequent discovery of new information, whether historical or physical, concerning the artist or craftsman, his students, school, workshop or followers; or
 - iv. the identification of periods or dates of execution which may be proven inaccurate by means of scientific processes not generally accepted for use until after publication of the catalog, or which were unreasonably expensive or impractical to use at the time of publication of the catalog.
- The term counterfeit is defined as a modern fake or forgery, made less than fifty years ago with the intent to deceive. The authenticity of signatures, monograms, initials, or other similar indications of authorship is expressly excluded as a controlling factor in determining whether a work is a counterfeit under the meaning of these Terms and Conditions of Auction.

FINE & DECORATIVE ARTS TERM B: GLOSSARY OF TERMS: Terms used in this catalog have the following meanings. Please note that all statements in this catalog, excluding those in **BOLD**-face type, regarding authorship, attribution, origin, date, age, provenance and condition are statements of opinion and are not treated as a statement of fact.

1. THOMAS MORAN
In our opinion, the work is by the artist.
2. ATTRIBUTED TO THOMAS MORAN
In our opinion, the work is of the period of the artist which may be whole or in part the work of the artist.
3. STUDIO, (CIRCLE OR WORKSHOP) OF THOMAS MORAN
In our opinion, the work is of the period and closely relates to his style.
4. SCHOOL OF THOMAS MORAN
In our opinion, the work is by a pupil or a follower of the artist.
5. MANNER OF THOMAS MORAN
In our opinion, the work is in the style of the artist and is of a later period.
6. AFTER THOMAS MORAN
In our opinion, this work is a copy of the artist.
7. ASCRIBED TO THOMAS MORAN
In our opinion, this work is not by the artist; however, previous scholarship has noted this to be a work by the artist.
8. SIGNED (OR DATED)
The work has a signature (or date) which in our opinion is genuine.
9. BEARS SIGNATURE (OR DATE)
The work has a signature (or date) which in our opinion is not authentic.

FINE & DECORATIVE ARTS TERM C: PRESENTMENT: The warranty as to authorship is provided for a period of one (1) year from the date of the auction and is only for the benefit of the original purchaser of record and is not transferable.

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U.S. Currency & World Paper Money : Long Beach Expo	Dallas	October 5 – 7, 2022	Closed
U.S. Coins: Long Beach Expo	Dallas	October 6 – 10, 2022	Closed
World Paper Money	Dallas	October 20, 2022	Closed
World & Ancient Coins	Dallas	October 27 – 28, 2022	Closed
U.S. Coins: The Mike Coltrane Collection	Dallas	November 2, 2022	September 19, 2022
U.S. Coins	Dallas	November 3 – 7, 2022	September 20, 2022
World & Ancient Coins	Dallas	December 8 & 10, 2022	September 30, 2022
World Paper Money	Dallas	December 8 – 10, 2022	October 18, 2022
US Coins	Dallas	December 15 – 18, 2022	November 1, 2022
FINE & DECORATIVE ARTS	LOCATION	AUCTION DATES	CONSIGNMENT DEADLINE
Art Nouveau, Art Deco & Art Glass	Dallas	September 28, 2022	Closed
Design	Dallas	September 29, 2022	Closed
Minerals	Dallas	October 4, 2022	Closed
Illustration Art	Dallas	October 7, 2022	Closed
Photographs	Dallas	October 11, 2022	Closed
Ethnographic Art: Alan Kessler Collection	Dallas	October 14, 2022	Closed
Texas Art	Dallas	October 22, 2022	Closed
Prints & Multiples	Dallas	October 26, 2022	Closed
American Art	Dallas	November 4, 2022	Closed
Nature & Science: Platinum Session	Dallas	November 4, 2022	Closed
American Art: The Gilded Age	Dallas	November 9, 2022	Closed
Ethnographic Art	Dallas	November 11, 2022	Closed
Silver & Vertu	Dallas	November 15, 2022	Closed
Modern & Contemporary Art	Dallas	November 17, 2022	September 15, 2022
Urban Art	Dallas	November 29, 2022	September 27, 2022
European Art	Dallas	December 8, 2022	October 6, 2022
Decorative Art	Dallas	December 9, 2022	September 29, 2022
POP CULTURE COLLECTIBLES	LOCATION	AUCTION DATES	CONSIGNMENT DEADLINE
Comics & Comic Art	Dallas	September 8 – 11, 2022	Closed
Trading Card Games	Dallas	September 23 – 24, 2022	Closed
Animation Art: Anime	Dallas	September 23 – 26, 2022	Closed
Guitars & Musical Instruments: The Cahuenga Collection	Dallas	September 24, 2022	Closed
Music Memorabilia: Beatles Memorabilia	Dallas	September 24, 2022	Closed
Sports	Dallas	September 29 – 30, 2022	Closed
International Comic Art & Anime	Dallas	September 30 – October 2, 2022	Closed
VHS & Home Entertainment	Dallas	October 26 – 27, 2022	Closed
Video Games	Dallas	November 4 – 6, 2022	September 14, 2022
HISTORICAL COLLECTIBLES	LOCATION	AUCTION DATES	CONSIGNMENT DEADLINE
Americana & Political	Dallas	October 15, 2022	Closed
Manuscripts: Historic African Americana	Dallas	October 19, 2022	Closed
Manuscripts: The Founding Father's Fight For Liberty - Part II	Dallas	November 10, 2022	Closed
Space Exploration	Dallas	November 18 – 19, 2022	September 19, 2022
Texana	Dallas	November 30, 2022	September 30, 2022
Historical Manuscripts	Dallas	December 1, 2022	October 3, 2022
Americana & Political: Seeley Family Presidential Christmas	Dallas	December 3 – 4, 2022	Closed
Arms & Armor, Civil War, Militaria	Dallas	December 12, 2022	October 12, 2022
LUXURY LIFESTYLE	LOCATION	AUCTION DATES	CONSIGNMENT DEADLINE
Wine	Beverly Hills	September 23, 2022	Closed
Fall Fine Jewelry	Dallas	September 29, 2022	Closed
Fall Luxury Accessories	Dallas	October 6, 2022	Closed
Timepieces	Dallas	November 16, 2022	Closed
Holiday Fine Jewelry	Dallas	December 5, 2022	September 20, 2022
Holiday Luxury Accessories	Dallas	December 8, 2022	October 10, 2022
Wine	Beverly Hills	December 9, 2022	October 18, 2022

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 Ancient Coins | 7 PM Wednesdays
 World Coins | 7 PM Thursdays
 Jewelry | 2 PM Tuesdays

Wine | 8 PM Second Thursday
 Photographs | 1 PM Second Wednesday
 Minerals | 7 PM Second Wednesday
 Prints & Multiples | 1 PM Third Wednesday
 Nature & Science | 8 PM Thursdays
 Fine & Decorative Arts | 1 PM Second Thursday

Vintage Posters | 10 PM Sundays
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9/6/2022



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